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# FRANK GASPARRO PAPERS

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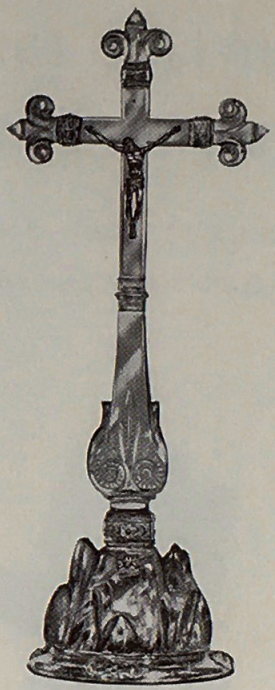
# history of the samuel s. fleisher art memorial



Carved rock crystal gilded Crucifix, Italian, 16th century

# history of the samuel s. fleisher art memorial

THE SANCTUARY
THE ART SCHOOL

1886 1963

By IRENE N. ZIEGET

Samuel S. Fleisher Art Memorial

PHILADELPHIA, PA.

Samuel S. Fleisher, c. 1915
by Leopold Seiffert

# HISTORY OF THE SANCTUARY

THE edifice now known as the Sanctuary, as early as 1846 was an Episcopal Church, called the Church of the Evangelists. The Parish was organized under the leadership of William Welsh, a prominent Churchman of the time. Associated with him were Horace Binney, William H. Newbold, Henry Farnum, Benjamin Mitchell, Dr. Francis West, Edmund Richardson, William Fisher, Henry Austin, Samuel Davies, Robert Graffin, Henry Rodney and others, all citizens well known in Philadelphia.

By 1864 it was consecrated as the Church of the Evangelists. Up to this time the Parish had been reasonably successful, caring for the poorer people as it was intended. But from this date until 1880 the cost of repairs upon the Church became increasingly difficult to meet and the Directors decided to sell the property.

At this crucial moment a young recently ordained Episcopal Clergyman, Henry Robert Percival, came to the rescue, so to speak. He saw in the dying Parish the opportunity he wanted, to build a church according to his own ideas.

Dr. Percival was born in Philadelphia, April 30, 1854, the son of Thomas and Elizabeth Percival. Not too much is known of Thomas Percival's family, but his wife, who was Elizabeth Helmuth, was one of thirteen children. I mention them because

this family is deeply woven into the history of the Church of the Evangelists.

Caroline Helmuth, a sister of Elizabeth, was the mother of Ernest Zanzinger. Both he and Dr. Percival were ardent churchmen.

Mr. Zanzinger was at this period a Vestryman at St. Mark's, while at the same time aiding and encouraging Dr. Percival in furthering his beliefs, as did William Helmuth, a brother of Elizabeth and Caroline, who was a prominent Philadelphia physician.

Dr. Percival lived at this time with his family on Spruce Street and spent his summers with them in Devon. According to the records his mother "destined her son for the ministry."

In 1872 he received his B.A. from the University of Pennsylvania. After studying at the General Theological Seminary for a time he withdrew because of ill health but continued his studies in private. In 1877 he became a Deacon and in the following year a Priest. From that time until 1880 he was Assistant Rector at Christ Church.

Dr. Percival asked permission of the Bishops to have a church of his own and the Church of the Evangelists (at 719 Catharine Street) was offered to him. The Bishops, knowing Dr. Percival to be a man of tremendous energy, coupled with great ambition, ample means and influential friends, felt that he could bring back the Parish.

So we find him in that year (1880) with a dying Parish on his hands and, according to the records, "opposition from outside influences." But by 1883, the records indicate that the congregation seemed enthusiastic and in accord. This congregation was drawn from all over the city, largely the friends of Dr. Percival and his family.

So successfully did he handle the affairs of the Church that the debts were paid by 1884 and he was prepared to pull down

the old building and replace it by one he had in mind. "Dr. Percival, the Vestry and certain individuals assumed the responsibility but hoped to be relieved of this burden as soon as possible." The cornerstone was laid in June, 1885.

Dr. Percival had lived in Italy and travelled the Italian countryside extensively. He had become completely devoted to the Basilican style of church and was determined, even against opposition, to have a Basilican Church.

Up to this time churches in Philadelphia were either Classical or Gothic and according to Dr. Percival this would be the first attempt in America to reproduce the later Italian Basilica. Quoting from Dr. Percival's records, "it will have the same relative proportions of the Cathedral at Pisa, the square pillars will be like those in St. Mark's, Venice, and the Sanctuary shall be square as in the Cathedral Orvieto."

As the reader can see, here was an individualist with ideas, against a congregation who wanted the usual. Their first and natural question was "What is a Basilican Church?" In answer, Dr. Percival said, "It is a style called Romanesque, much favored in Italy and Spain between the years 900 and 1400 and is the most ancient style of Christian Church, which seems suitable to show the changelessness of our faith." The Basilican churches of that period, as Dr. Percival had seen them, were of brick which he greatly admired because of their warmth. He quotes from the German authority, Lubke, "The Christians could consistently retain the name Basilica (meaning Royal Building) with reference to the King of Kings to whom their churches were dedicated."

And so the Basilica (as Dr. Percival always called it) was built and opened March 24, 1886. The officiant was Dr. Henry J. Morton, Dean of the Standing Committee and later Rector of St. James Church at 22nd and Walnut Streets, now torn down. Quoting from Dr. Percival's records, "Mr. Minton Pyne

Façade of Sanctuary

will be our Choir Master and when we have said this we have given security to all interested that the Choir will be trained by one of the most experienced and most successful trainers of boy-choirs in this country."

Mr. Pyne was at this time already at St. Mark's having come from England where he was associate organist at Gloucester Cathedral. For several years before the closing of the Church of the Evangelists the organist was Dr. Walter St. Claire Knodle who is known to many as the able organist of The Memorial Church of the Good Shepherd, where he has been for ten years.

In 1889 the Church and land were free of debt. One feels that this is Dr. Percival's church as he planned it, although at its opening he gave profuse thanks to the architect, Mr. L. C. Baker, Jr., of the firm of Furness and Evans (Mr. Baker was the uncle of Hoby Baker, the great Princeton athlete, and Mr. Evans was the father of the present rector of St. Peters).

Since the main entrance is no longer directly into the Church, your attention is called to the porch with its marble columns

resting on two lumps of stone, purposely left in the rough to represent lions which had been worn away by centuries of exposure to weather and human contact, a Romanesque touch to be found in some old Italian churches.

This porch was given by Mrs. Mary K. Helmuth, in memory of her husband, Dr. William S. Helmuth. Mrs. Helmuth was the sister of Charlotte Belt who, with her niece, Catherine Dulany Belt, so generously gave the very magnificent marbles in the Chancel. (Catherine Dulany Belt was the half-sister of William Bradley Tyler Belt who was for 40 years President of Northwestern Bell Telephone Company.) The Belt and Helmuth families were near neighbors of the Percivals on Spruce Street.

And so begins the story of the interior.

Dr. Percival now turned to the congregation and to the different societies (already organized within the Church) for he wanted everyone to take a personal interest in building the interior. His tremendous energy (although not a strong man) coupled with a forceful personality and great charm inspired everyone.

Entering the Church from the School, probably you will notice first the arches and pillars, if you are architecturally inclined, which were given by Dr. Percival's mother in memory of her husband. It will be noted that some of the tops of the brick pillars are carved, some are not. The money for the carving was donated by different members from time to time and all were not finished at the time of Dr. Percival's death.

It must be remembered that the paintings, statuary, the first reredos and all movable objects were removed when the Church was closed. For instance, the records tell us that the little window at the far right was known as the Strassburg Window, coming as it did from the Cathedral of Strassburg. It was purchased by the Reverend Harry Ingersoll Meigs and given by him to the Parish. Dr. Meigs was Rector of St. Clements for five years

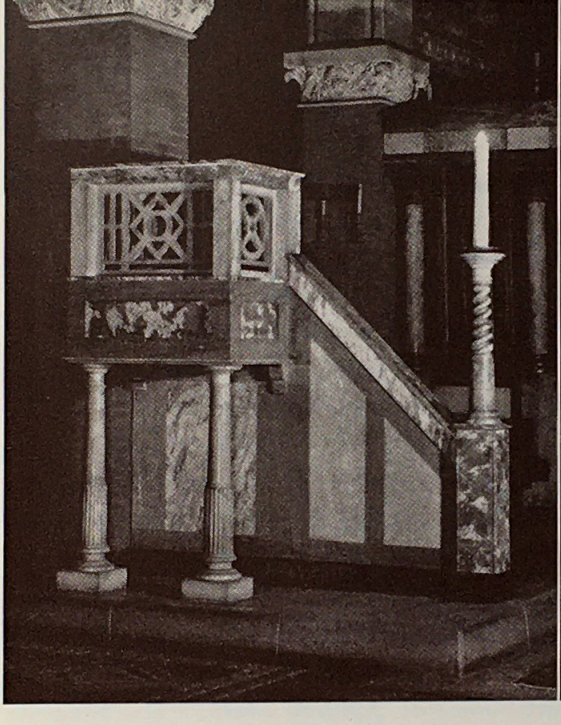
before going to St. Thomas's in Whitemarsh in 1876 where he remained until his retirement in 1890.

Little is known of the paintings down each side of the Church. It is believed they were done by members of the congregation but a visitor now can enjoy the beautiful Primitives, which will be discussed later. We are now concerned with Dr. Percival's Church as he built it.

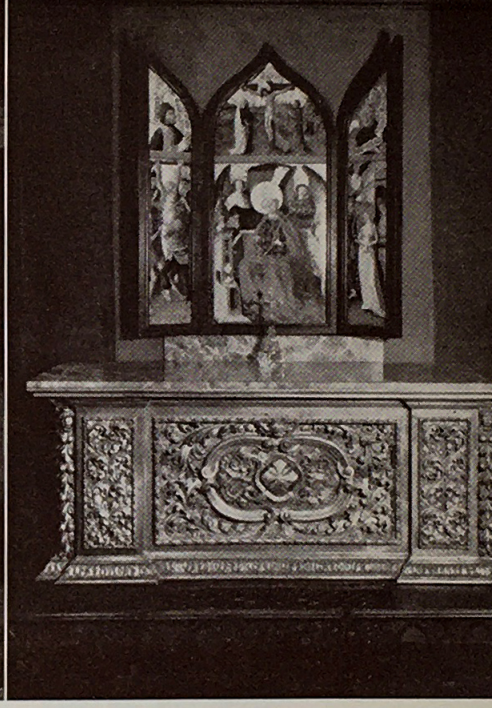
Passing down the aisle we see the pulpit. Both Dr. Percival and his assistant Dr. William Walter Webb, found many fine marbles in their travels in Italy and Spain. A variety of these may be seen in the pulpit. Your attention is called to the red jasper imported from Spain, the handsome yellow languedoc, the alabaster columns and twisted Paschal candlestick. Like the design of the Church, the design of the pulpit is taken from those to be seen in Basilicas in Southern Italy. Around the pulpit at the far left is a little enclosure where now hangs a handsome triptych. This was the Lady Chapel in the days of Dr. Percival and on the walls will be seen faintly the paintings of Robert Henri (1865-1929). Henri was a graduate of The Pennsylvania Academy of the Fine Arts, with many paintings to his credit; one in the Metropolitan Museum of Art, one in the Luxembourg, one in the Corcoran Gallery and one in The Pennsylvania Academy of the Fine Arts, to mention a few.

Back on the centre aisle we see the very handsome Rood Screen of different colored marbles, executed in Paris after the one at St. Mark's in Venice. This was the gift of Mrs. Samuel Keyser in memory of her husband. Some may remember the Keyser Brothers, well known "paper hangers" at 406 Arch Street.

Entering the Chancel we will consider it first as it was in the days of Dr. Percival. The two murals on either side of the reredos were painted by Anne Webb (later Mrs. Albert Leeds) of Germantown, who will be remembered by many Philadel-



Pulpit of imported marbles



German Triptych—Florentine Altar

phians. Mrs. Leeds spent much time in Paris and studied painting at the Academie Julien. Her brother Dr. Webb, although not a painter, assisted by helping with the striping which simulates white marble.

Dr. Webb had graduated brilliantly from the University of Pennsylvania majoring in Chemistry but his family and Dr. Percival urged him to study for the ministry. After he was ordained he remained with Dr. Percival until his appointment to the Chair of Theology at Nashotah, later becoming President and finally, Bishop of Milwaukee.

The remainder of the paintings are the work of Nicola D'Ascenzo, a graduate of the Philadelphia Museum School of Art, whose murals and stained glass are well known in many parts of this country.

The stalls were also a part of the Church at this period. They are of oak with a small bracket on the underside of the hinged

seat which was intended, when the seat was turned up, to give support to the worshipper and was called a "misericord." In front of the stalls are the benches for the choir boys.

The original organ was a Haskell, given by two well known Philadelphians, Mr. Lewis Neilson and Mr. Andrew Wheeler, Jr., both fine amateur organists and friends of Dr. Percival. Mr. Neilson wrote many fine scores for the organ and Mr. Wheeler, it will be remembered, was one of the Founders of the Philadelphia Orchestra. In 1920 the organ was given to St. Titus Mission in Elmwood, which was at this time a borough of Philadelphia.

The stained glass windows were executed by Lavers-Barrand and Westlake of London. These were the earliest examples of this firm. Westlake became an authority on the subject and wrote a most important book on "Stained Glass." The subjects on the left are St. Anne teaching the Virgin to read, St. John of Beverly and St. Catherine of Sienna. Opposite are St. Barbara, St. Henry of Bavaria and St. Mary Magdalene. They are memorials to six of the Helmuth family (the brothers and sisters of Dr. Percival's mother).

Another window is a memorial to Cooper McLearn, a Vestryman for many years, who, according to Dr. Percival's records (and confirmed by his niece) helped him so much and aided him in furthering his beliefs.

There is one other memorial window to Mary Ann Percival of whom there is no record.

The Great Wheel Window, according to the records, was made in Roermond, Holland (the fish in the design being the symbol of Christianity), and presented to the Church in memory of Mrs. Pritchet of St. Louis by her daughter. With no other information in the records this family could not be traced.

The original reredos was painted by Miss Mary Alice Neilson (died 1947), daughter of Thomas Neilson and sister of Lewis

and Robert who were close friends and neighbors of Dr. Percival. The reredos was a copy of a famous altarpiece in the National Gallery in London by Carlo Crivelli, which Dr. Percival had seen and greatly admired. Miss Neilson's painting was highly regarded. It is now at a Boy's School at Sewanee, Tennessee, which is conducted by The Fathers of the Holy Cross. Miss Neilson also did the paintings on the pillars, and was commissioned to paint other reredos over the country.

To the right of the Chancel was a small room called The Chapel of the Holy Sepulchre, in Dr. Percival's day. Over this door is a copy of della Robbia ware done by the famous firm of Cantagalli, in Florence. It is in memory of Ellen Ross, given by the Corporation. No record could be found on Ellen Ross but it is known there was an Ellen Ross who did beautiful embroidery for the Church and this may be the Ellen Ross of our Memorial.

The tiles and marbles in this chapel were the gift of Dr. Henry C. Mercer, of Doylestown, who founded the Moravian Tile Company, still in existence. Dr. Mercer spent much time abroad and collected ancient tiles. These he was able to copy in texture and color for the Chapel. Visitors to Doylestown may wish to see "Fonthill." This is Dr. Mercer's home built to display his tiles and now open to the public.

The money was not forthcoming for the floor of the Church, as Dr. Percival wished it to be like the old Basilican churches of yellow brick and stone or else marble. But as one can see, much was accomplished until Dr. Percival's death in 1903. He is buried in St. Peter's Churchyard with his parents, the Church he attended as a boy.

Dr. Percival was regarded as one of the leading theologians of that day, both in this country and abroad, and during his very short life had become a writer of note. According to the records, The Church of the Evangelists was as well known in England as in this country and many celebrities visited it.

To carry on his work as he would have wished was the desire of his sister, Miss Catharine Percival, and in the distant city of Portland, Oregon, through her efforts, an exact replica of her brother's Basilica was built. Miss Percival died in 1936 and is buried with her family in St. Peter's Churchyard.

Going through the marriage records of The Church of the Evangelists one finds many names of well known Philadelphia families. I mention one in particular because it concerns both the Church and the Philadelphia Museum of Art. Mr. Dalton Dorr was married by Dr. Percival to Emma Louise Ashton at The Church of the Evangelists. This is the same Mr. Dorr who for twenty years rendered such fine service to the Philadelphia Museum of Art as the first Curator of the Museum and the second Secretary of the Corporation.

A close friend of Mr. Andrew Wheeler, Jr., Dr. Charles Wellington Robinson, became the Rector at Dr. Percival's death, remaining until 1911. Dr. Robinson was a graduate of the University of Pennsylvania and Nashotah Theological Seminary (Wisconsin) with the D.D. degree, granted by Sewanee University. Dr. Robinson died in 1948.

Now starts another era for the Basilica after being closed about ten years. In 1922 it was bought by Mr. Samuel S. Fleisher. Today the visitor will see a handsome Renaissance gate, made by the Samuel Yellin Company in 1934 for Mr. Fleisher, which closes the main entrance. Mr. Fleisher connected the Basilica (now called the Sanctuary) to his Art School next door and an entrance was made to it through the school building. The Art School is in the old St. Martin's College building and was started by Mr. Fleisher as a free art school. For many years it was known as the "Graphic Sketch Club" and it became famous under that name. The Club was first started in 1898 and the move to St. Martin's College building was made in the 17th year of the Club—the season of 1914-1915.

On acquiring the Sanctuary, as we will now designate it, Mr. Fleisher commissioned Miss Violet Oakley of Philadelphia to paint a reredos depicting events in the life of Moses. The reredos was painted by Miss Oakley in Florence and Mr. Fleisher presented it to the Sanctuary in memory of his mother in 1929.

Mr. Jules Mastbaum presented Mr. Fleisher with a new organ, a Wurlitzer Theatre pipe organ. Experts tell us that this is one of the finest organs of its kind.

Mr. Fleisher died on January 20, 1944. In his will he directed that the name be changed to The Samuel S. Fleisher Art Memorial and left the income from his residuary estate to the Philadelphia Museum of Art to be used by it solely and exclusively for the upkeep and operation of the Memorial for as long as the Museum is willing to conduct it either as a school or as a museum.

So the Fleisher Art Memorial became a part of the Museum Family. J. Stogdell Stokes, the Museum's President at the time, directed the Secretary and Treasurer, Julius Zieget, to be the Executive Manager of the Memorial. Staunton B. Peck, a trustee of the Museum, became the first Chairman of the Committee, and one member, Mrs. Stuart F. Louchheim, was appointed to represent the Fleisher family.

Today the Basilica so beautifully designed in another period becomes an Ecclesiastical Museum for study and interest. Perhaps more important in this day of strife is the divine peace and solace one feels on entering. The very word Sanctuary seems to be so fitting. Here in this sublime setting the visitor has a rare opportunity before him.

As Executive Manager, Mr. Zieget has given much time and thought in the selection of suitable statuary and paintings, with the able assistance of the late David Rosen of New York and the Museum staff. Visitors will see some of the finest statuary to

be found anywhere today and the paintings deserve great attention. They are Primitives and have been selected for their suitability to this Sanctuary as well as for their beauty of color and fine painting depicting the art of different countries during the 13th, 14th and 15th centuries.

We enter the Sanctuary from a room displaying Mr. Fleisher's collection of icons brought to him from Russia by his brother, the late Edwin A. Fleisher. These icons have been expertised and are considered an unusually fine collection.

Let us examine the statuary in the Sanctuary. Facing the entrance from the School may be seen in complete serenity and full of grace, the gentle Virgin of the Annunciation. This is a Polychromed Limestone, French about 1500. On the left of the entrance is Mary Magdalene, also of Limestone, Burgundian, 1400. Note the beautiful drapery of both these statues. Saint Stephen is opposite, Burgundian late 14th century and beside him is a Franciscan Monk of granite, late 14th century. Across from the Monk is the Bishop, of Limestone, late 13th century. At the right of the Rood Screen is the place of the Virgin of the

Annunciation, French Gothic, 13th century, now on loan to the Philadelphia Museum of Art. Over the Rood Screen is the magnificent Crucifix, South German, 14th century. This represents the best in wood carving.

Behind the Rood Screen is a bronze life-size "Moses." Sit anywhere in the Chancel and study his perfection. This is the work of our modern sculptor, J. Wallace Kelly. On the altar are two fine bronze candlesticks. The base of each is engraved with a Hebrew inscription. These are Hebraeo-Italian, 18th century.

Leaving the Chancel, let us take a right turn to face a superb Triptych, the Altar of St. Barbara, 1480. The painter is unknown but the renowned German expert, Max Friedlaender, writes, "The German Triptych is most remarkable and highly interesting in the history of art. I am amazed that such a work of art found its way into the United States."

The Triptych hangs above a late 17th century carved and gilded altar from Florence, Italy. In front of the Triptych, resting on the altar, is a carved rock crystal and gilded Crucifix, Italian, 16th century, mounted on a modern base.

Presentation of the
Girdle, c. 1460
by Cosimo Rosselli

Madonna and Child, c. 1515
by Vincenzo Catena

Crucifixion, c. 1500
by H. Has

Next, on the wall is an oil painting, "Madonna and Child" by Vincenzo Catena, 1470-1531.

Hanging next to the Catena is "Crucifixion" by H. Has, about 1500, German School of Cologne. This deserves close study for its magnificent detail. Experts say that research will uncover much of importance in this impressive work although at the moment little is known of its history.

Beside it will be seen a Spanish Primitive of the 16th century by Perea Master (or immediate follower). This shows Christ presenting to His Mother the Redeemed of the Old Testament.

Facing the Triptych on the opposite wall is a painting by Cosimo Rosselli of the Florentine School (1439-1507), The Presentation of the Girdle of the Madonna to St. Thomas. This painting is authenticated by Professor William Suida of the University of Gras, who writes, "the magnificent preservation of this picture imparts to it an unusual charm. This artist is represented in museums in Berlin, Florence, Leningrad, London, Naples, Paris and other places." Your attention is called to the little man in the right corner. He is the one who *paid* for the painting, the donor. This idea of the painting of the donor is repeated in the Sienese painting.

Returning to the entrance of the Sanctuary, on the right wall will be seen a Primitive, by Jacopo de Carolis, from the Prince Demidoff Collection, "The Madonna and Child," French 15th century. Hanging beside it is another "Madonna and Child" (with Donor) also 15th century by Giovanni del Bindino (Sienese, 1389-1417). Professor Venturi, a noted authority, said of this painting, "It is a very dignified, charming and well preserved work of a Sienese master."

On the wall at the back of the Sanctuary are two Spanish Primitives by Pablo Vergos painted about the time America was discovered. Both are from the Henry P. McIlhenny Collection.

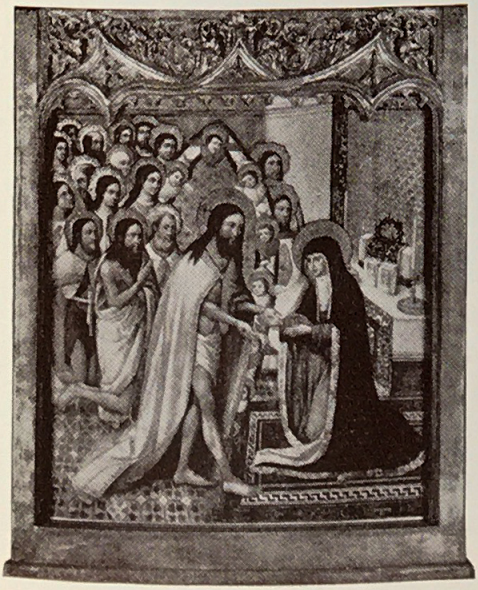
Anthony of Padua, before 1495
by Pablo Vergos

St. Bonaventura, before 1495
by Pablo Vergos

Continuing on past these paintings over to the right aisle, we see first (in the place where the "Strassburg" window was before the Church closed in 1912) a recent gift (1955) from Mrs. Efrem Zimbalist. This choice window consists of three stained glass panels, symbolizing Art, Education and Music, which were conceived by the late Edward Bok and his friend, Rudyard Kipling. They suggested their idea to John La Farge, the noted American artist, who designed them and, by a special process of his own, executed these panels which were assembled into the very handsome window that you now see.

Madonna and Child, c. 1500
by Jacopo de Carolis

Madonna and Child with Donor,
early 1500
by Giovanni del Bindino



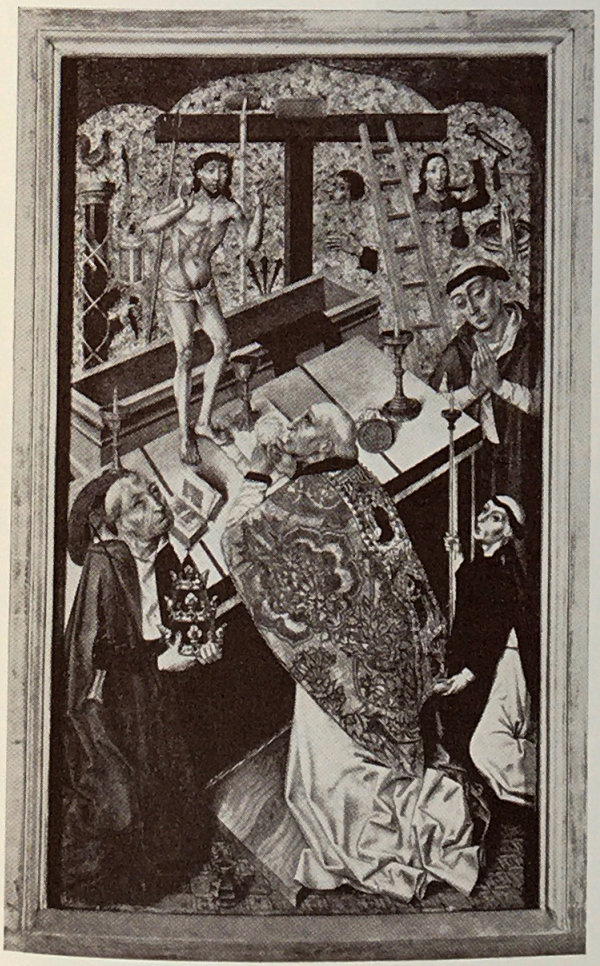
Christ Presenting the Redeemed,
c. 1600
by Perea Master

Altar of St. Barbara, 1480

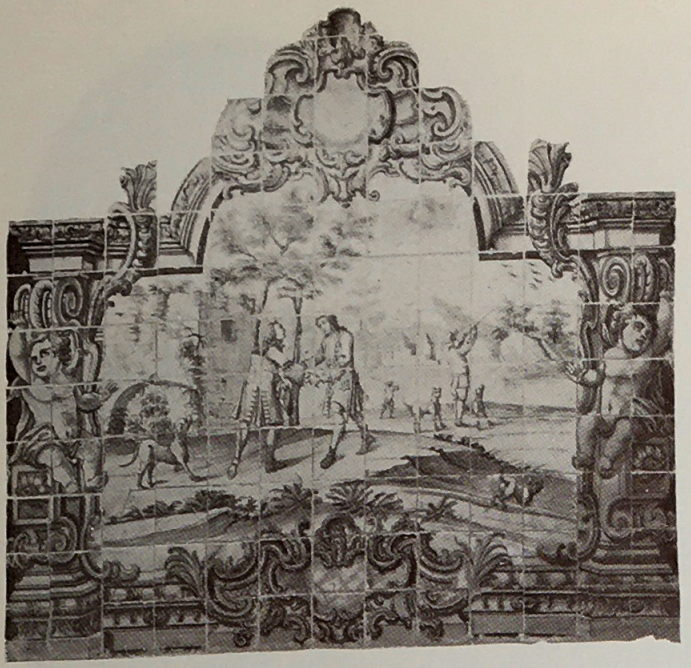
Turning from the enjoyment of this window to continue on our way, we now see the recent acquisition, a religious oil painting on wood panel, "The Mass of Saint Gregory," by the Master of Budapest, circa 1480. This fine painting has been characterized by Chandler Post as an excellent example of the Hispanic-Flemish style of the last quarter of the 15th century.

Passing this painting and continuing to the far end of the passageway, we reach the little room called, in Dr. Percival's day, "The Chapel of the Holy Sepulchre." It has had a complete metamorphosis and now emerges as an 18th century Portuguese Chapel, the first of its kind to be on view in any Museum outside of Portugal and Brazil, according to Dr. Luiz Esteves Fernandes (Portuguese Ambassador to the United States) who, with Madame Fernandes, were guests of honor at its inauguration February 15th, 1960. Incidentally, the year 1960 marked the

The Mass of Saint Gregory
by the Master of Budapest
circa 1480



Art, Education and Music
by John La Farge
American, 1835-1910



Scenic Tile
18th Century

Altarpiece of chestnut
covered with
Brazilian gold
18th Century

500th anniversary of the death of Portugal's Prince Henry the Navigator, whose sea routes opened Portugal's colonization and trade.

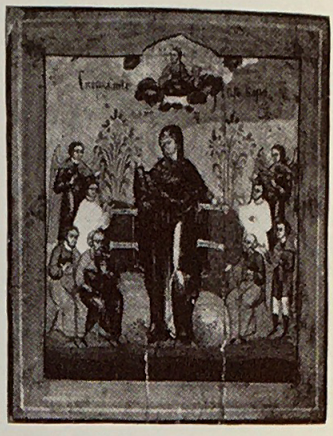
Let us now examine the little Chapel in its new array. The Chapel consists of an altarpiece, scenic tiles and polychrome wood carved statues made in Portugal in the 18th century. None of the craftsmen who made them can be identified, for Portuguese woodcarving and pictorial tiles are almost entirely anonymous. According to Dr. Robert C. Smith, noted authority, "All but one seem to date from the middle of the 18th century, when in Portugal the full force of the Italian baroque had been tempered by the elegant spirit of rococo design imported from France."

Guarding, as it were, the entrance is the Statue of St. Francis of Assisi. This is an 18th century polychromed gold on black. Within the Chapel one sees first the altarpiece of chestnut covered with Brazilian gold. This is a fine example of wood carving of 1700 at which the Portuguese excelled. The altar covering is brocaded silk damask, an Italian reproduction of an 18th century French rococo. On either side of the altar are two polychromed wood carved angels each holding a candle. These delightful angels, with their high laced boots, appear very gay and lively. On the altar is a choice little reliquary also of carved wood.

On either side wall are the blue and white scenic tiles of the period of the gilt woodcarving, an art in which the Portuguese also excelled, called Azulejos (meaning small burnt stone) a romantic and lovely name. Such tiles used to decorate houses and churches both indoors and out. They are especially attractive in a museum setting because of the 18th century costumes of the figures, the details of local architecture and the glimpses of town and country life which they provide.

Peasant Craft Icon, 1750-1850
Possibly of
the Vladimir Government

Saint Leonidas Martyr
Late XIX
or Early XX Century



Peasant Craft Icon, 1750-1850
Possibly of
the Vladimir Government

## THE ART SCHOOL AS IT WAS AND AS IT IS TODAY

The building which now houses an Art School was once known as St. Martin's College of The Church of the Evangelists and was founded by Dr. Charles W. Robinson, who succeeded Dr. Percival in 1904. It was a charitable home and school for destitute boys of any creed or religion and was supported entirely by voluntary contributions. This college did excellent work until Dr. Robinson resigned in 1911. It was bought by Mr. Fleisher in 1916, who wanted it for a free art school which he called The Graphic Sketch Club.

In the later years of Mr. Fleisher's life he was in ill health, and attendance at the School, which offered evening classes, was

very small. This was the condition when the Museum assumed operation. The building was put in modern repair by the Museum authorities and the School was re-organized. Fine art instruction is offered.

Recently an adjoining building has been acquired for needed additional classrooms and for exhibition purposes. In the rear is a small garden with interesting plants marked for study. The garden was designed for display of sculpture.

Across the street from the Memorial, is a supervised parking lot for the accommodation of the Memorial's students and visitors.

After World War II, 200 G. I. students registered at the Museum School of Art as full-time day students, were successfully handled and instructed in this modernized school building. For three additional years, the first year class of the Museum School of Art was successfully accommodated.

## The Evening School Today

The average attendance for these free art classes in the evening, from Monday to Friday inclusive, is over 200 nightly. The instruction offered is by the best obtainable artist instructors who teach in all mediums, including sculpture.

## Saturday Classes

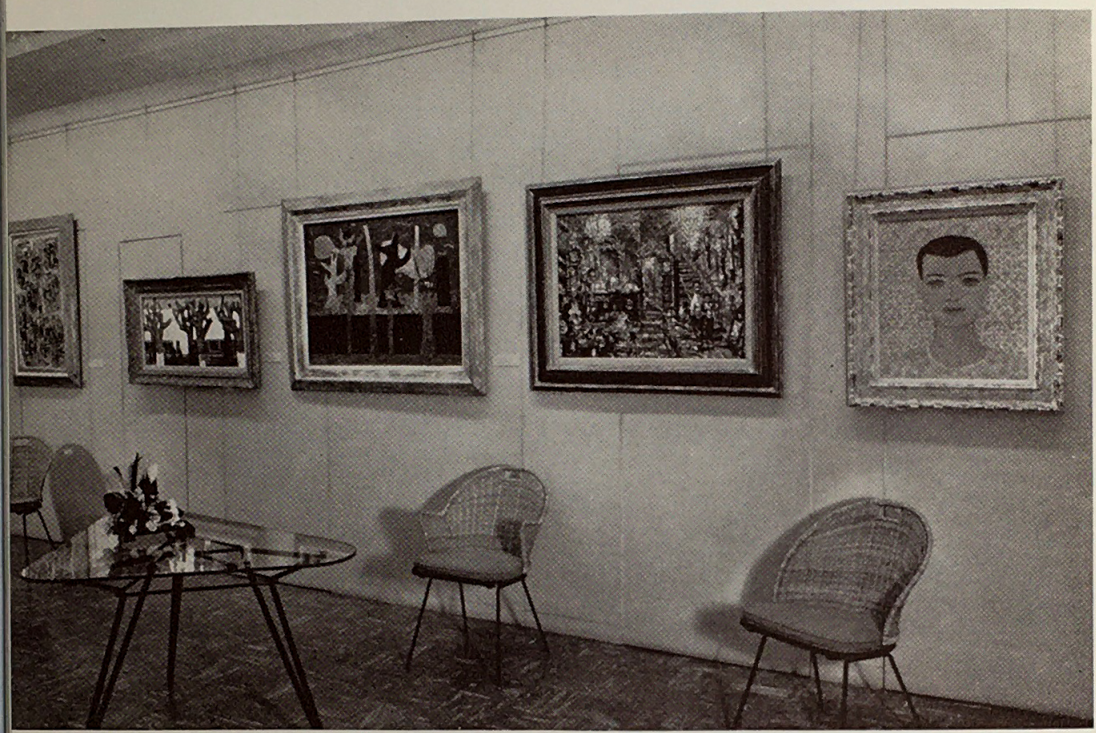
On Saturday morning, The Samuel S. Fleisher Art Memorial, in collaboration with the Art Department of the Philadelphia Board of Education, through its School Art League, affords free art instruction to Junior and Senior High School students, ranging in age from 11 to 18. The average attendance is approximately 300 to 350 students.

In the afternoon, the Memorial has classes in beginners drawing through advanced painting in all media and also sculpture

classes for beginners and advanced students. The children range from 5 to 17 years of age and the average attendance is over 300. The total yearly enrollment of students in all classes exceeds 3000.

Each year the Fleisher Memorial has appropriated $3000-$5000 to purchase works of contemporary art, not only by artists of recognized standing but also those who have no such recognition but who seem to show future promise and who may be stimulated to strive for higher and higher standards by reason of this purchasing policy of the Fleisher Memorial. The majority of these purchases are made from the works shown in The Annual Exhibition of American Paintings and Sculpture held at The Pennsylvania Academy of the Fine Arts.

Any further information regarding instruction may be obtained at the office, 719 Catharine Street, Philadelphia 47, Pennsylvania.



Gallery for Contemporary Art

Lamentation, 1949
by Benton Spruance

Adolescence, 1944
by Leon Karp

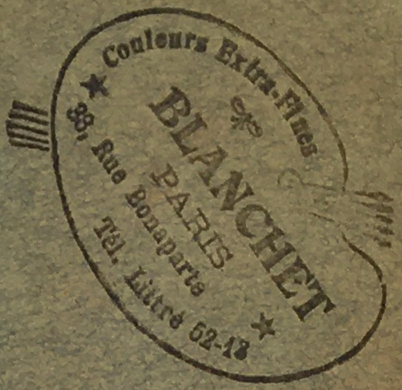
Manhattan, 1952
by B. Eisenstat

## ACKNOWLEDGMENT

I wish to express appreciation and gratitude to the many persons who so kindly and patiently helped to acquire the data for this history.

IRENE N. ZIEGET

1104
3.25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Tél. Littré 52-18

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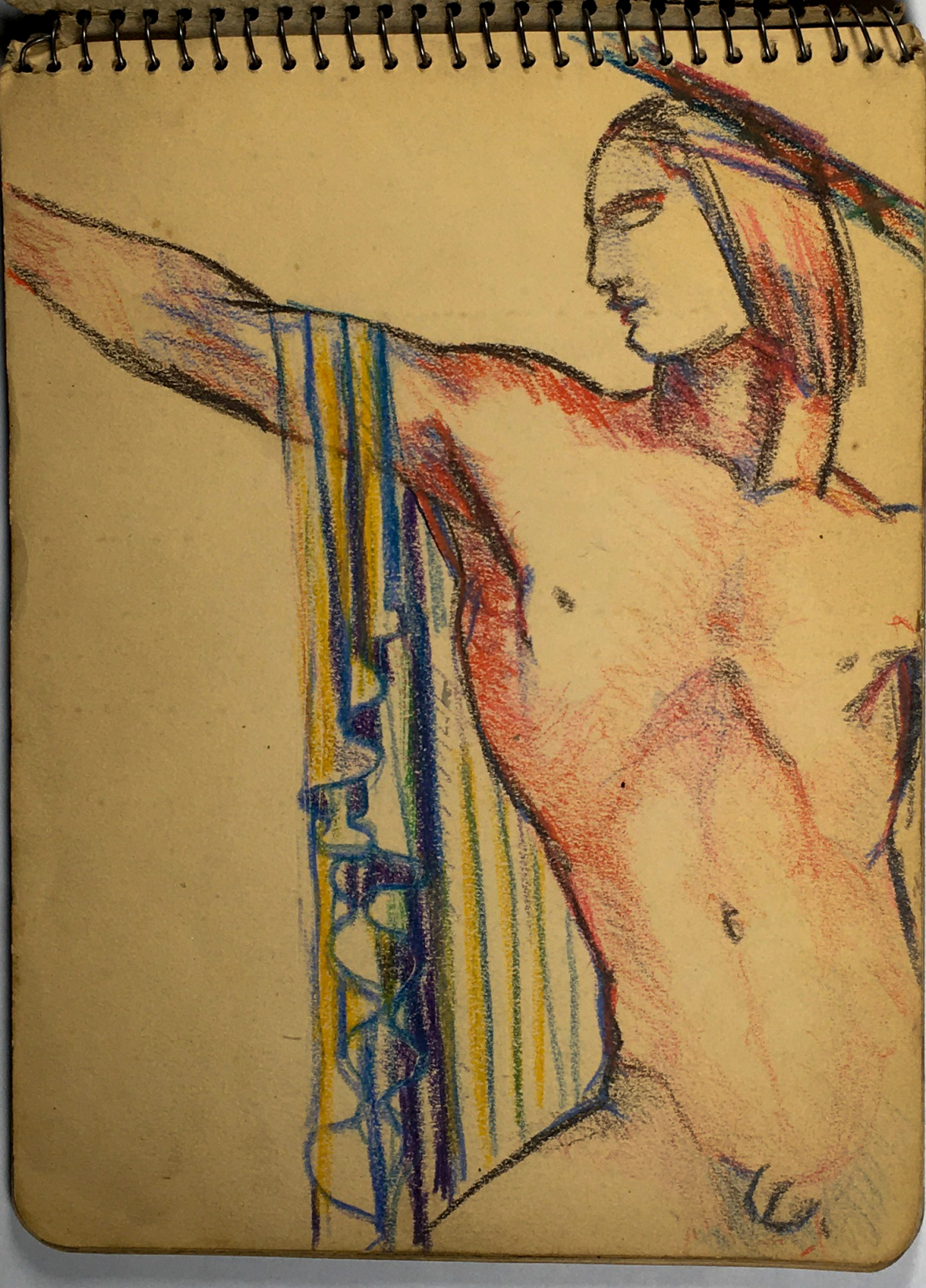
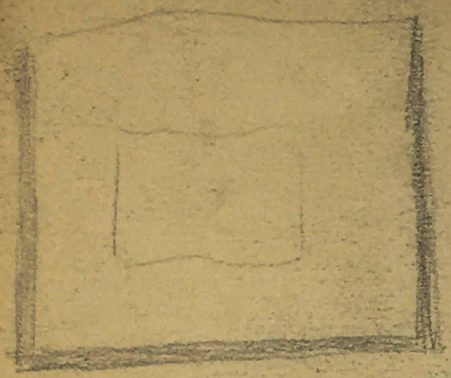


on the way to Bruges - 7-7-31

Thanks t Helene

Herbert J.



af. Bonfanti
Aug. 4, 1931
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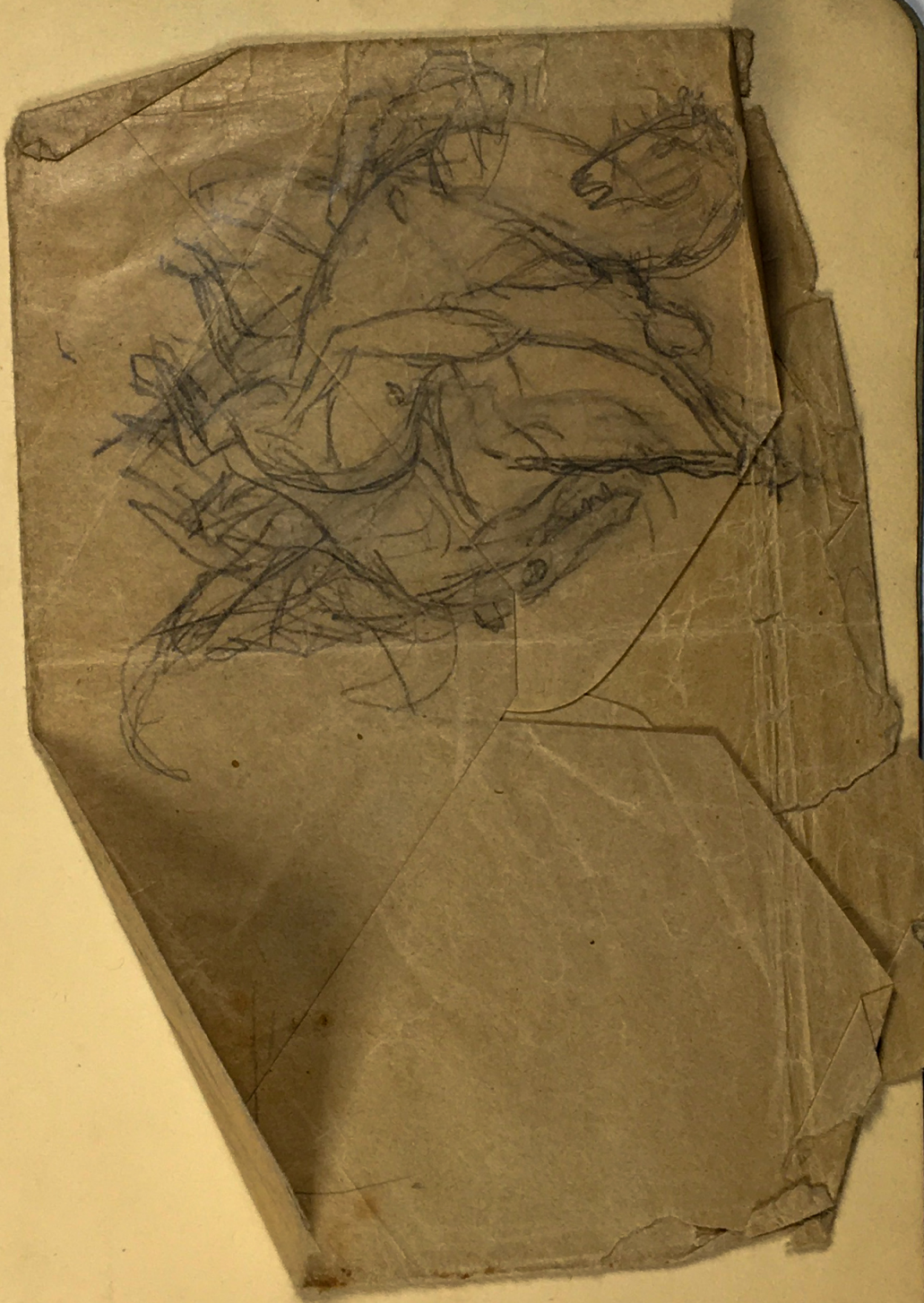
Denmark



Thursday

MRS. WILLIAM B. READ
CONSHOHOCKEN, PA.

My dear Soprano:

I am so glad to hear you got a scholarship — you certainly deserved it! It is hard to [illegible] you say it, but I think we work some splendid work and have faith that you will go right on up and up. Is there a possibility of your casting the "Victory" group? I really loved it and the time you got into it. I would be very glad to buy

Mrs L. Beard
Cor.

Mrs Lydia Hart

Bruges
Belgium

ESQUISSE

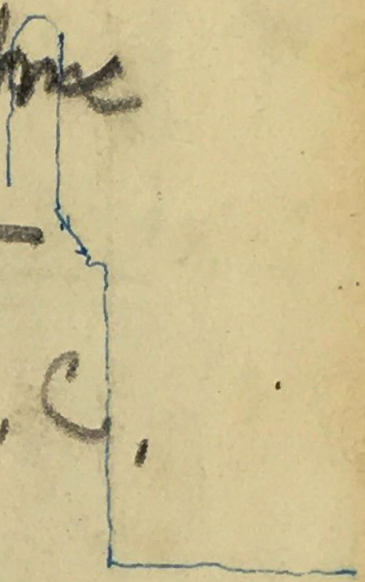
Marque déposée

Bre[illegible] France et Étranger

Chas. Kuehne

Bell Co

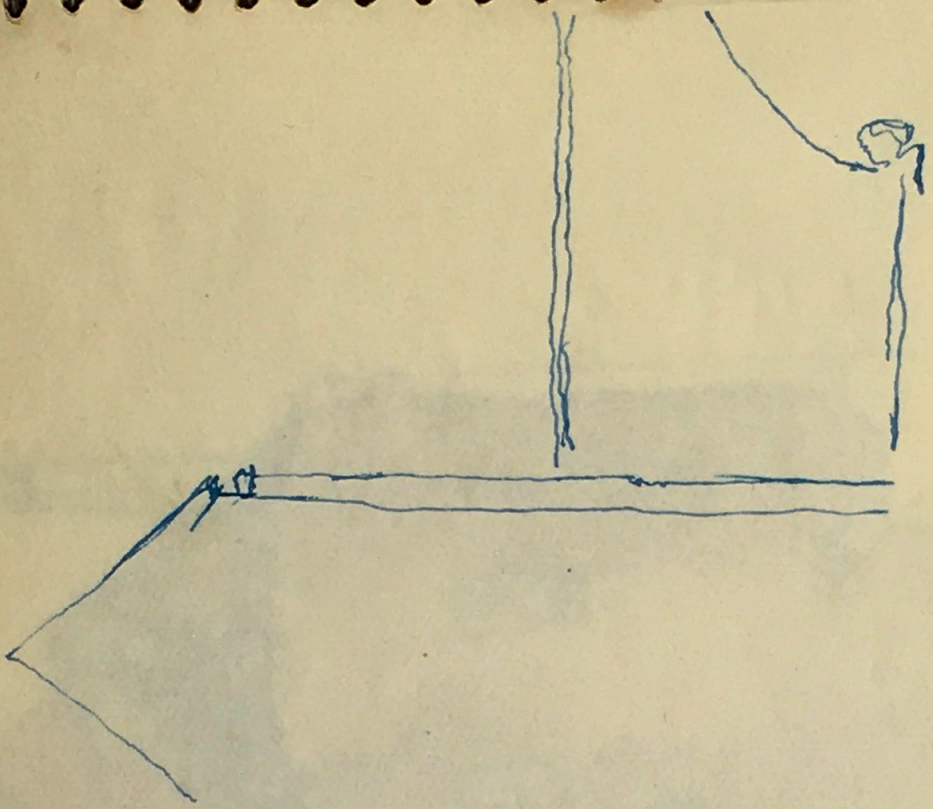
N. J. C.

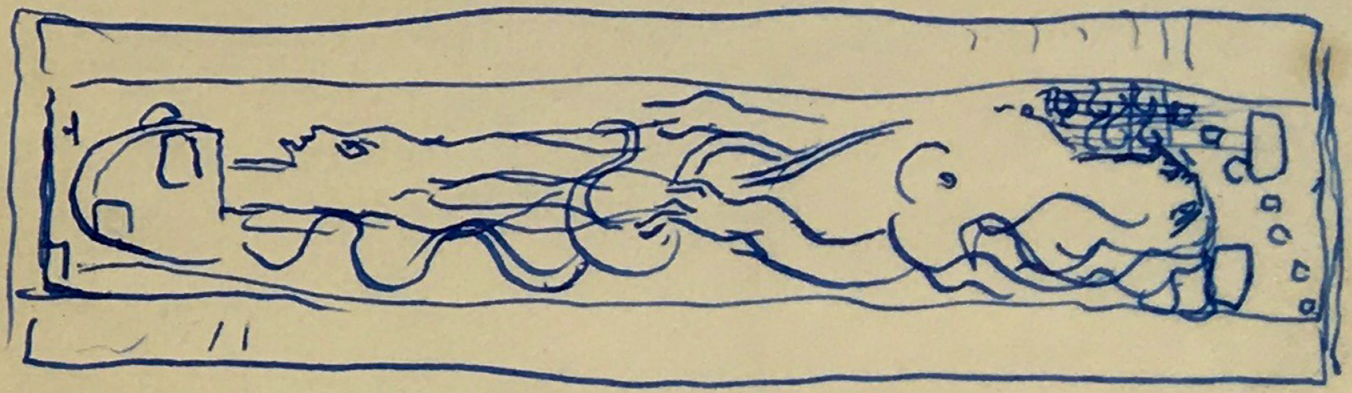


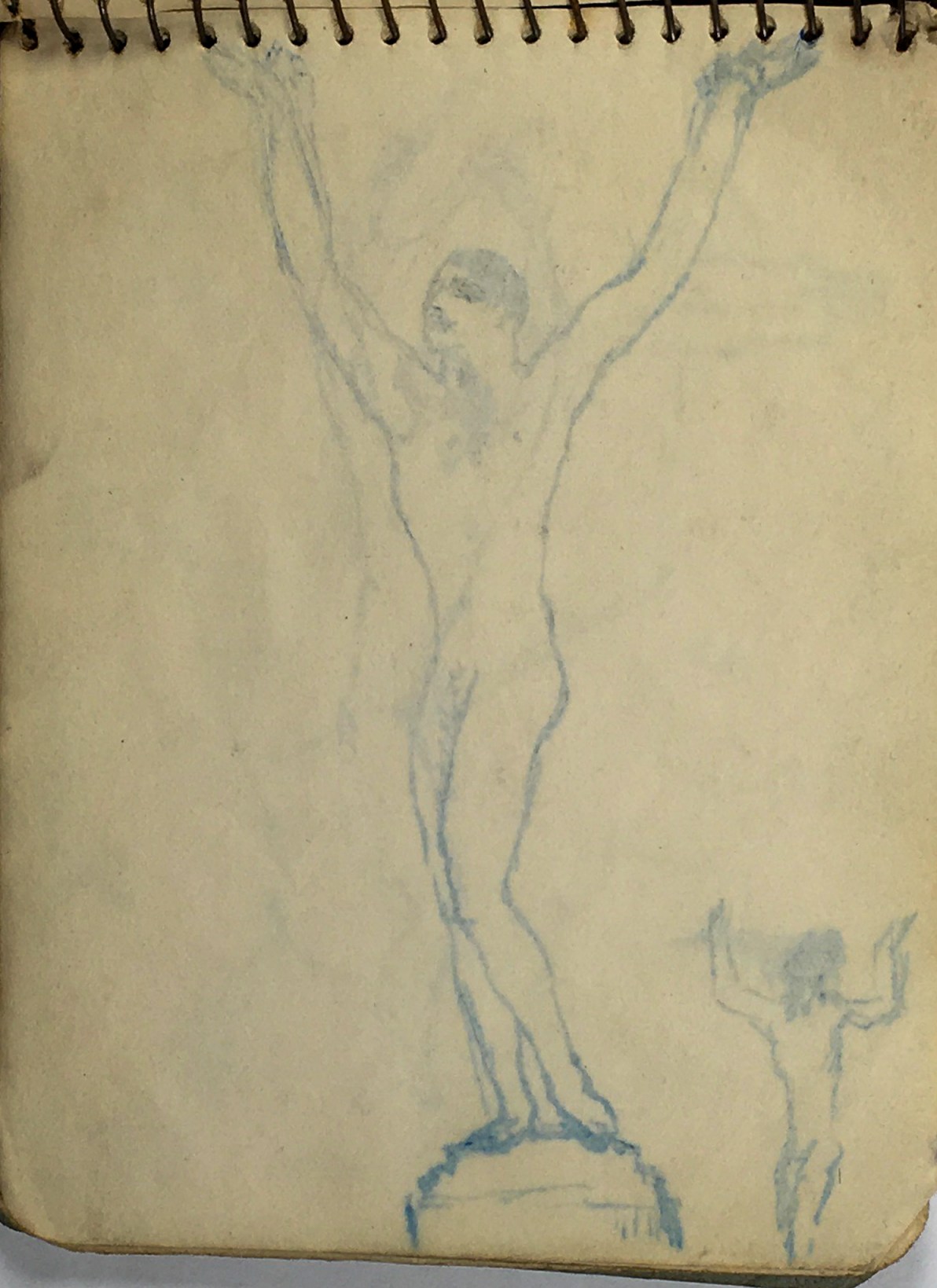
Sidney Frantz

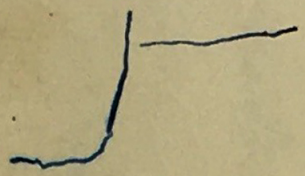
1516 S. 4th St

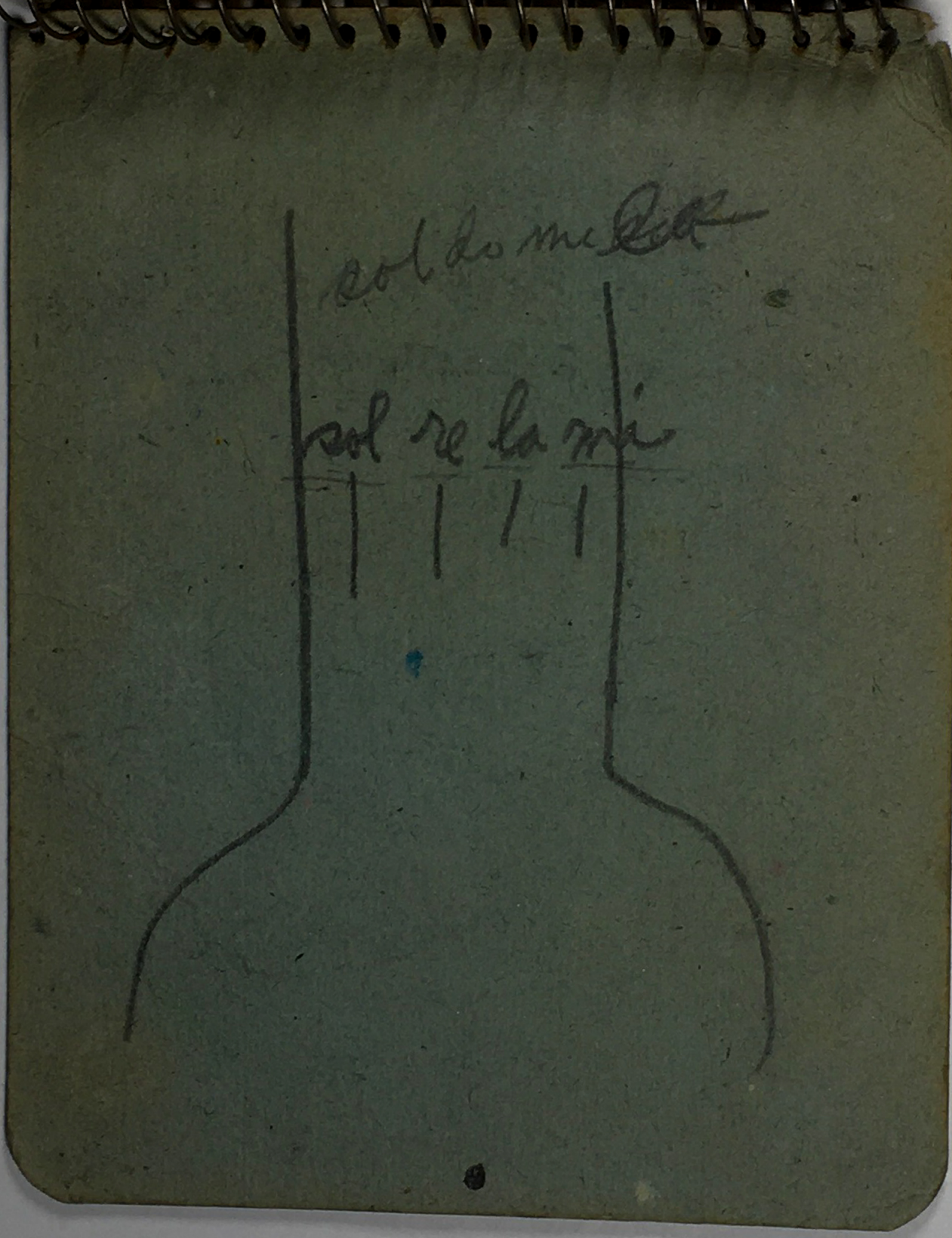
Oce. 505-610










sol do mi
sol re la mi

HOTEL D'ISLY

RUE BONAPARTE + RUE JACOB

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Frank Graziano

1840 N. Carlisle

St

Philadelphia

Pa

# NUMISMATICALLY HONORING FRANK GASPARRO

## SCULPTOR/ENGRAVER

Depicted on this numismatic "Souvenir Card" are the back and front of our new Dwight D. Eisenhower dollar coin, minted in 1971. Also the photo of our mint's chief sculptor and engraver, Mr. Gasparro designed both sides of this coin. His initials F. G. appear below the base of the bust and also on the reverse at the right below the eagle's tail feathers.

Mr. Gasparro got only a quick glimpse of the Supreme Commander of the Allied Armies in Europe as he rode by during the Victory Parade on June 20, 1945. He carried his image of the General and immediately drew it suitably to cut in steel to capture the strong features that so impressed him. Mr. Gasparro was appointed chief sculptor and engraver in 1965. He became the 10th person to hold this post since the mint was established in 1792. His work at the mint has included portraiture, low and high relief medals and insignia designing. In addition to numerous medals, he also designed the reverse of the Lincoln one-cent piece and the reverse of the John F. Kennedy half dollar.

Regards Victor G. Phaneuf

*This Souvenir Card, was made with permission from the Treasury Department, of the United States*

*Designer and Creator*

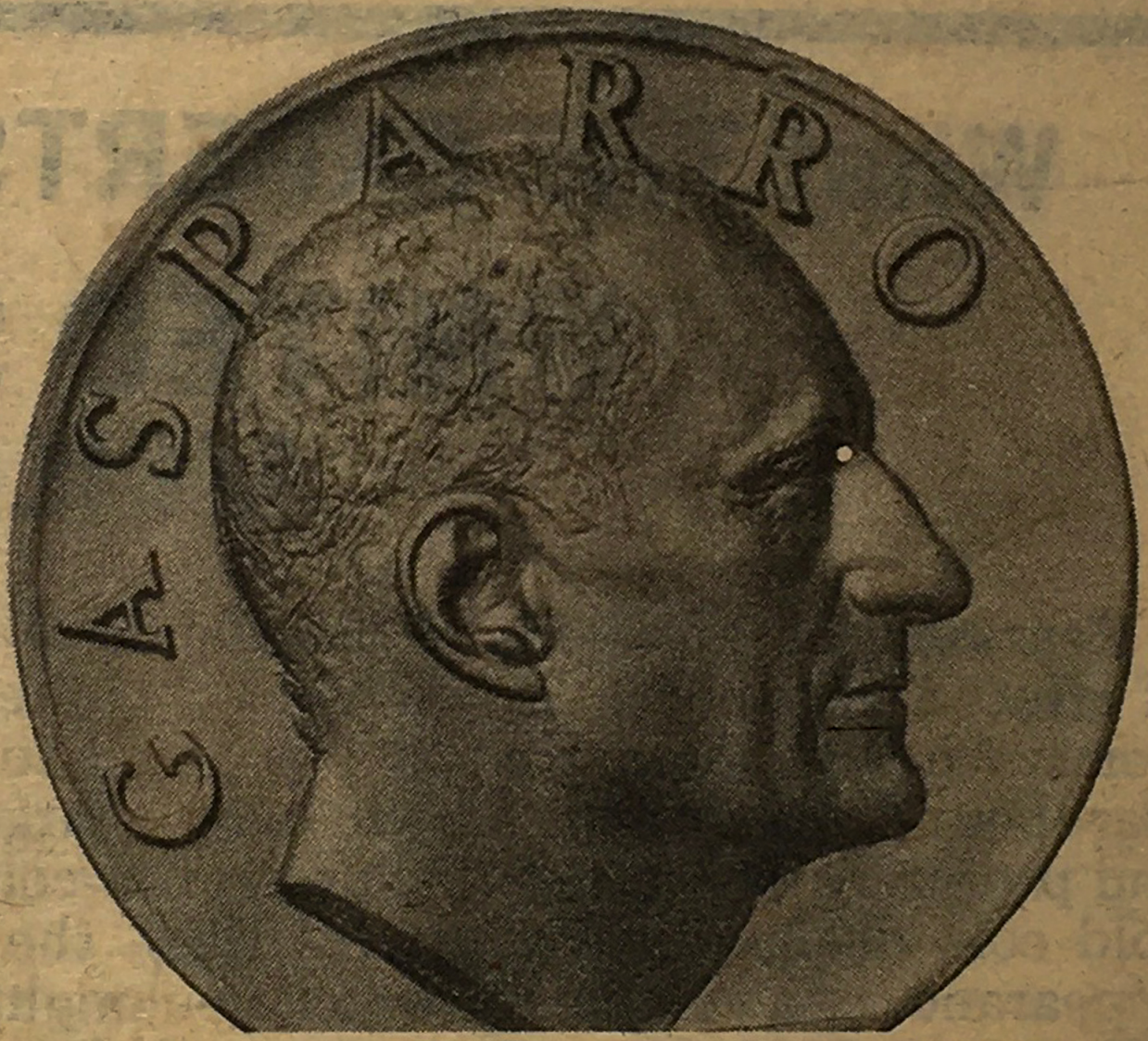
Victor G. Phaneuf

*Mr. Victor G. Phaneuf*
*Holyoke, Massachusetts*

1973

1000 MEDALS
DUE NOV. 30

WITH
APPRECIATION
FROM
Dwight D. Eisenhower




A plaster model of a proposed Mint medal for former chief engraver Frank Gasparro, which hangs in the Philadelphia Mint. Its designer, Michael Iacocca, has proposed a series of medals depicting the Mint's chief engravers.

# What THE EXPERTS s

# UNITED ST

## AN ILLU

*b*

Representing hundreds of thousands of dollar of effort and expense, a new book, "United Sta Coins: An Illustrated History," is about to be pu Hardbound, nearly 500 pages in length, large 8½ x and profusely illustrated (including full-color pla gold coin designs and great rarities), the book appearance of a volume for which you might expec $75 or even $100. However, you can order a copy just $35. Publication is scheduled for early Octo your copy will be shipped at that time.

To provide you with a "preview" of what is when you receive your copy, we sent advance proo authorities and ex

## SIG SCHNEIDER, A.N.A. NO. 5214

The Pacific Coast Numismatic Society announces with regret the decease of Sig Schneider of San Francisco. Mr. Schneider was well known in northern California numismatic circles and had maintained a coin business in San Francisco from 1934 until his retirement a year before his death. Mr. Schneider passed away in his sleep on March 15th, 1948, at the age of 74. He leaves two daughters, two sons, and several grandchildren.

Mr. Schneider has been a popular and well liked member of the Pacific Coast Numismatic Society for many years, and his loss will be keenly felt by his many friends in coin collecting circles. In addition to his activities in the numismatic field, Mr. Schneider played a prominent role in charitable circles in San Francisco.

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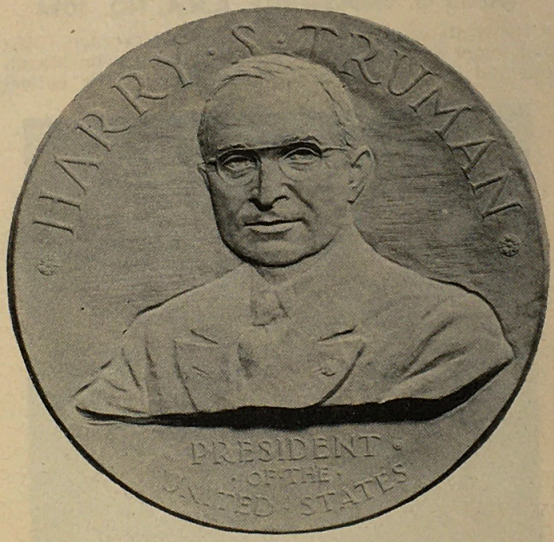
## PRESIDENT TRUMAN MEDAL BY FRANK GASPARRO




Medals of President Harry S. Truman have not been struck very often, and the one illustrated above should prove of real interest to numismatists. Unfortunately, this medal was not put on a production basis for public distribution, and only a very limited number were made.

The sculptor, Frank Gasparro, has this to say about it: "A characteristic pose has been attempted in this portrait of President Truman. His level, unassuming [illegible]ression is quite appealing to an artist and I derived great plea[illegible] signing this medal. It was reduced in bronze to three inches in [illegible] by the Medallic Arts Company of New York."

Mr. Gasparro stu[illegible]d under Charles Grafly, Walker Hancock, and Albert Laessle, all sculptors and medallists at the Pennsylvania Academy of Fine Arts in Philadelphia. His various productions have been of such merit that on two occasions he was awarded scholarships for European study.

William Chauncy Langdon was an ardent lover of the art of medals, not an ordinary numismatic collector. "I am listening to the Finlandia of Sibelius by the radio" he would write – "in my hand lies your Sibelius medal and I see all Finland before me."

He felt with us all when difficulties accumulated during the war – when for instance Spicer-Simson, the American Sculptor of medals, was compelled to flight from his home in Paris, or when my collection of models was destroyed by bombardments.

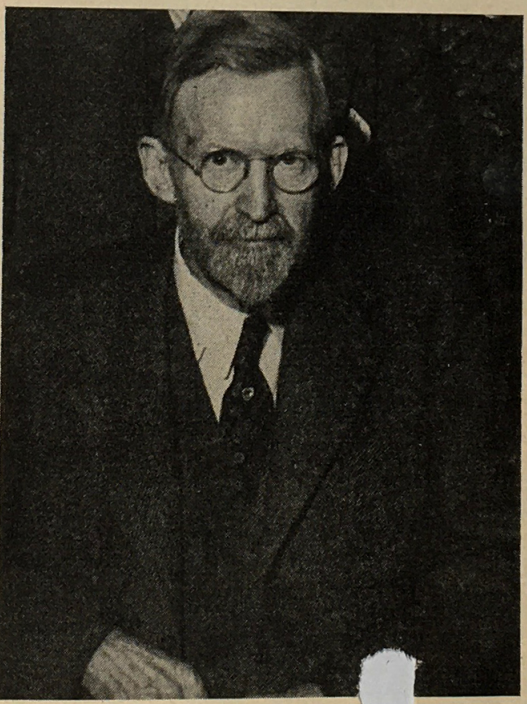
Great waters separated us and I have never personally met W. C. Langdon, but when I received the message that he was hopelessly ill, I shed tears over a friend whom I had never seen.

If I was to express what this man has meant to me in my own language – the language of the art of medals – I would represent a noble figure with a generous gesture scattering flowers on the artist's often thorny path.

– GERDA QVIST,
Helsingfors Finland, Europe
Kroubergsgatan 5

## WILLIS O. CROSSWHITE, A.N.A. NO. 4094

Willis O. Crosswhite, age 68, of 817 Clifton Hills Terrace, Clifton, Cincinnati 20, Ohio, passed away at the local Deaconess Hospital on March 9, 1948. Mr. Crosswhite collected U. S. Coins and Paper Money. His collection of paper



money was very large and extensive. Mr. Cross[illegible]ite was a retired credit manager of the South Western Publishing Compa[illegible] of Cincinnati, Ohio. He was a member of the Credit Men's Club, the Cincinnati Traffic Club and the Cincinnati Numismatic Association, serving as a member of the Board of Governors of the latter organization.

He also was interested in a number of philatelic associations.. Mr. Crosswhite is survived by his wife, Edith P. Crosswhite.

# Fulton Daily Sun-Gazette

MO.

rtain' speech

# Medal OKd in Senate

MARCH 14, 1969 – A bill authorizing the striking of medals for the dedication of the Winston Churchill Memorial and Library at Westminster College was passed by the Senate Thursday.

The bill was the second approved in the Senate in the current session, and it was Sen. Thomas F. Eagleton's first piece of legislation approved.

The bill was introduced by Eagleton and co-sponsored by Sen. Stuart Symington.

There was no debate on the bill and it was sped along in the Senate with the cooperation of Sen. John Sparkman, Alabama Democrat, the chairman of the Banking and Currency Committee.

The bill will now go to the House for consideration.

The Winston Churchill Memorial and Library is the restored Church of St. Mary, Aldermanbury, designed by Sir Christopher Wren.

Here is the text of the bill passed in the Senate:

91st CONGRESS, 1st SESSION, In The Senate Of The United States; a bill: To provide for the striking of medals in honor of the [illegible] the Winston Churchill Memorial and Library.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That (a), in honor of the dedication of the Winston Churchill Memorial and Library at Westminster College in Fulton, Missouri, in May, 1969, the President is authorized to present in the name of the people of the United States and in the name of the Congress to the widow of the late Winston Churchill a gold medal with suitable emblems, devices, and inscriptions to be determined by the Fulton Area Chamber of Commerce, Inc., subject to the approval of the Secretary of the Treasury. The Secretary shall cause such a medal to be struck and furnished to the President.

(b) The die from which such gold medal is struck shall be marred and donated to the Winston Churchill Memorial and Library for display purposes.

Sec. 2. (a) The Secretary of the Treasury shall strike and furnish to the Fulton Area Chamber of Commerce, Inc., not more than one hundred thousand duplicate copies of such medal in silver and bronze (of which not more than five thousand copies shall be in silver). The medals shall be considered to be national medals within the meaning of section 3551 of the Revised Statutes (31 U.S.C. 368).

(b) The medals provided for in this section shall be made and delivered at such times as may be required by the Fulton Area Chamber of Commerce, Inc., in quantities of not less than two thousand, but no medals shall be made after December 31, 1969.

(c) The Secretary of the Treasury shall cause such medals to be struck and furnished at not less than the estimated cost of manufacture, including labor, materials, dies, use of machinery, and overhead expenses, and security satisfactory to the Director of the Mint shall be furnished to indemnify the United States for full payment of such costs.

---

"My Mother was American and my ancestors were officers in Washington's army. So I am myself an English Speaking Union." – Winston Churchill, London, July, 1953

Churchill medal

SC
FURN
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CHURCHILL
SOUV
.Tiles .Cha
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M. S
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Over 23 year
Sales of prop
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# Churchill Memorial medal design OKd in Washington

## Senators Eagleton and Symington sponsor legislation

Churchill Portrait--Design executed by Frank Gasparro, Chief Engraver, U.S. Mint.

The commemorative medal for the Winston Churchill Memorial and Library at Westminster College was approved Wednesday in Washington, D. C. for submission to the Fine Arts Council on March 19.

The design was done for the Fulton Area Chamber of Commerce by the Philadelphia mint last week and is the recommendation of their head designer, Gasparro, who has done all of the Presidential medals since Dwight D. Eisenhower.

Don Stimble, chairman of the committee, met Wednesday with Sen. Thomas F. Eagleton and Rep. William Hungate on the legislation to strike the medal which is awaiting committee action.

The bill is scheduled for a hearing before the Senate Banking Committee this morning and Sen. Eagleton's office anticipates favorable action.

House action may be delayed for a few days pending the assigning of the necessary sub-committee which normally handles such bills. Congressman Hungate said the House has been slow in establishing all its committees this session but that he sees no problem with approval of the bill.

Two sections of the bill have come into question since it was introduced two weeks ago. The first section relates to the striking of a special gold medal for presentation to Mrs. Churchill. This medal would be three inches in diameter and contain 15 ounces of gold.

The second section under discussion is the amount of silver medals which may be authorized for striking. The bill now states that a maximum of 10,000 be made available to the chamber.

However this amount is being questioned because of the shortage of silver experienced by the U. S. mint. The medal is 1 9/16 inches in diameter and contains one ounce of silver. Both of these sections, if changed, will establish a new precedent for commemorative medals struck by the mint. Six medals were struck in 1968.

Arrangements with the mint have been made to proceed as far as the casting of the master mold on the medal during the time the bill is clearing the House and Senate. The chamber is underwriting all costs of the medal.

Memorial Building---Design executed by Edgar Z. Steever, Mint Sculptor. Modelled by Philip E. Fowler, Mint Sculptor.

# 1st-day cancellation

APRIL 23, 1965—Postmaster Nelson Auer estimated today approximately 35,000 covers have been received here for cancellation on May 13 – the date set for the first day issue of the Winston Churchill 5¢ commemorative stamp at the Fulton post office.

Auer said seven Fulton women have already been added to the staff to help handle the mail, and an additional 20 or more may be added as the volume increases.

Postal authorities have estimated that between 500,000 and 50,000 covers will be handled the post office here for first ay cancellation. However, uer said the comparatively ort notice given of the isance of the stamp may hold wn the total number.

overs are being received the rate of about 1,000 to 00 a day, the postmaster reported, when they arrive, they are opened, the orders recorded and preliminary arrangements made for the application of the stamps when they arrive here. The special machines to be used in cancelling the letters have also arrived, Auer said.

The women who have been added to the postal staff on a temporary basis are opening the letters, sorting them and making records of the requests for stamps. They have processed about 10,000 covers, and have a backlog of about 20,000 more, the postmaster reported.

Meanwhile, the post office is getting a "new look" for the first day issue ceremonies. The yard around the building is being sodded, and new awnings are to be installed. Some of this work had been scheduled, but was speeded up when it was decided to have the first day ceremonies here.

# hurchill Stamp Day et by Fulton mayor

IAY 12, 1965 – Mayor W. 'Pat' Murphy today pro- ... May 13. covers have been run through these machines for the past several days and will be dis-

Sinews of Peace" speech in 1946. The college is erecting a memorial to Britain's wartime Prime Minister.

# WC has special cachet

APRIL 17, 1965 – Westminster College will have a special cachet for the first day of issue of the Winston Churchill stamp at the Fulton Post Office May 13.

The cachet will be commercially designed and will include a drawing of the proposed restoration, a photograph of Sir Winston, plus a reprint of Churchill's letter endorsing the memorial project. The issue will be limited in number and reserved to the use of Westminster College. It will be sold for one dollar and all proceeds will be directed toward the fund for the memorial project – now well over half complete.

The college, which was the host to the former Prime Minister when he delivered his famous "Iron Curtain" speech in 1946, is ... campus ... church ... only th ... colum ... incend ... blitz ...

dent Truman brought the great

# Resolution goes to postmaster

MARCH 18, 1965 – A resolution calling on the Postmaster General to select the Fulton post office for the first day issuance of the proposed stamp honoring the late Sir Winston Churchill was introduced in the Missouri House of Representatives today by Rep. Bernard (Doc) Simeoe of Callaway County.

The resolution, introduced this morning, points out that Churchill delivered his famous "Iron Curtain" address at Westminster College here in March, 1946, and that Westminster College is now preparing to move a famous London church to the college campus, and to make it a permanent memorial to Sir Winston.

The church project, the resolution says, has the endorsement of Sir Winston, and has received support from Presi-

# Numismati

**Serving Coin C**



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MR F. GASPARRO
216 WESTWOOD PK DR
HAVERTOWN PA 19083



VOL. XXI NO. 45 FROM THE COIN COLLECTORS' CAPITAL —IOLA, WIS. 5

## *At Mint Press Briefing*

**Mrs. Mary T. Brooks,** director of the U.S. Mint, chatted with Frank Gasparro (second from left), chief engraver of the Mint, and Gilroy Roberts, sculptor at The Franklin Mint and former chief Mint engraver, who is one of the judges in the bicentennial coin design contest.

(Photo by Ed Reiter)

*Coins:*

# American Auction Association Sale

## ENTS NOW BEING ACCEPTED

## R MAGNIFICENT AUCTION

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# on of Southern California Convention

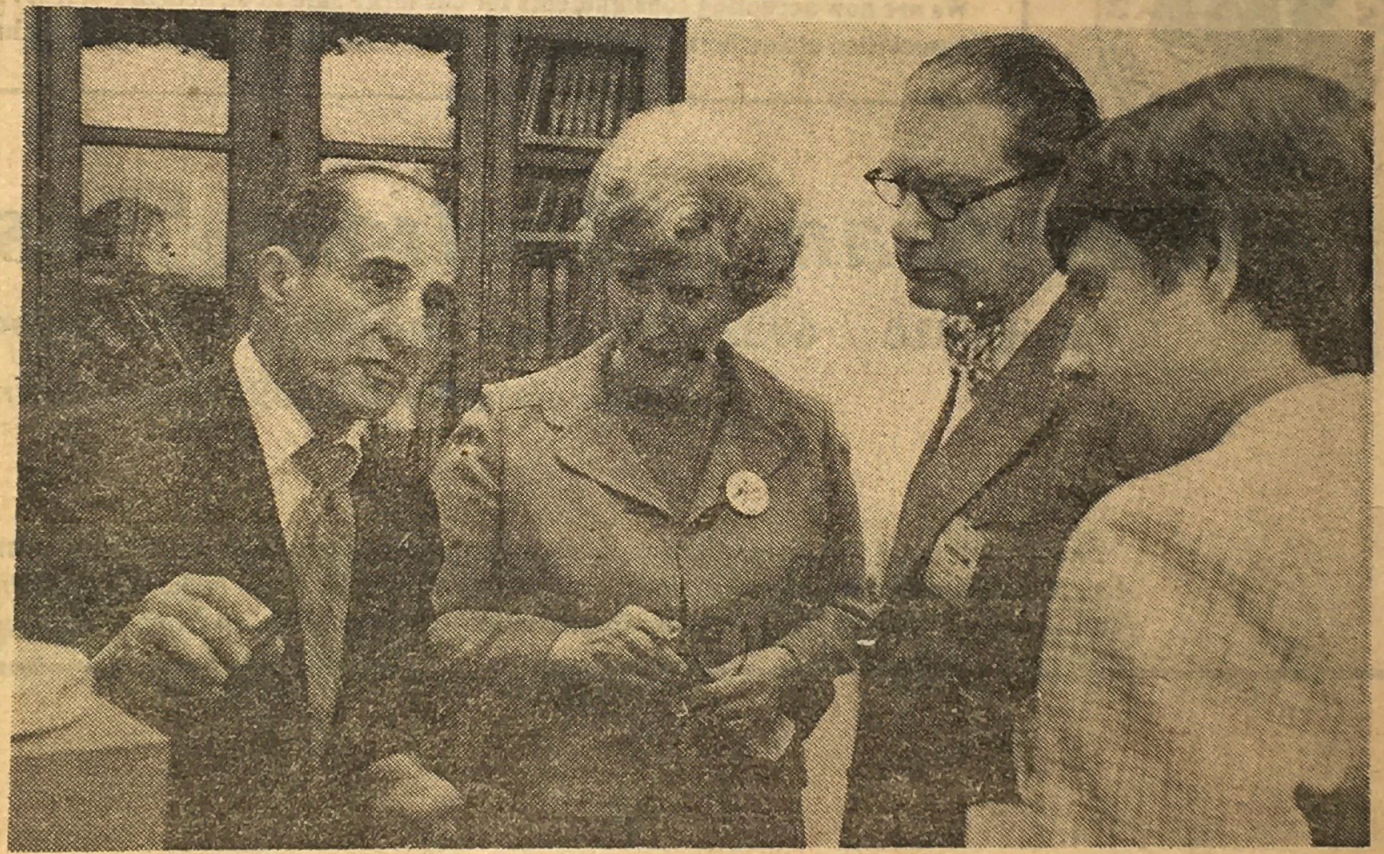
## Angeles, California

### NG EVENTS:

proud to announce that the American Auction Association, Inc. (a has been appointed as the Official Auctioneer for the Numismatic ention to be held at the Statler-Hilton Hotel in Los Angeles from nt we are now accepting consignments of better grade United States

matic center of the United States. In addition to the Numismatic on there will be several other important events coordinated at this perior Stamp & Coin Company, and another important convention at outstanding Numismatic Association of Southern California show, ors will converge on Los Angeles from all points of the globe. These worldwide attention for your coins in our outstanding auction sale.

t this will be one of the most outstanding auctions of the year. The handled will be included—and will feature what is undoubtedly the er and bronze coins and medals (pre 1900) offered in recent



# *Discuss U.S. Bicentennial Coin Plans*

Frank Gasparro (L), chief sculptor-engraver at the U.S. Mint, designer of the Eisenhower dollar and the Kennedy half dollar reverse, chats with Mint Director Mary Brooks, ARBC Coins and Medals advisory panel co-chairman Eric Newman and Ed Reiter, prior to the meeting at which the Bicentennial coin design competition was announced. (See story on page 3)

We are now accepting consignments for our large sale to be held in Feb., 1974 w
Association of Southern California convention. Contact us today about includi

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*The directors of the firm, James F. Ruddy and Q. David Bowers, are life mem*
*American Numismatic Association; and are members of the Professional Numis*
*Numismatic Society, Royal Numismatic Society (London), and other leading*

most of his professional life in the medallic field. In his capacity as Chief Engraver – Sculptor since 1965, he has confined his work solely to the design of coins and medals, both domestic and foreign, earning him international recognition. Of the more commonly known coins, Mr. Gasparro is the designer of the reverse of the one cent showing the Lincoln Memorial, the reverse of the Kennedy half dollar showing the presidential eagle, and the obverse (front) and reverse of the Eisenhower dollar. He has also designed medals of national and international dignitaries, such as Winston Churchill, Douglas MacArthur, Richard M. Nixon, and President Gerald R. Ford.

With photographs and quotations of Mr. Hoover, copies of the FBI seal and FBI motto, and other background material furnished by the FBI, Mr. Gasparro and members of his staff set out to prepare an appropriate medal honoring the man who dedicated his life to public service. By September, 1974, the Mint submitted the initial sketches, consisting of one obverse and five reverse designs, for consideration.

Mr. Gasparro concentrated primarily on an appropriate background for the portrait. His original sketches rendered views of the Department of Justice Building and the J. Edgar Hoover F.B.I. Building with their official designations underneath and Mr. Hoover's name encircling the upper border. The view of the Justice Building was changed so that the 9th and Pennsylvania Avenue entrance appeared on the medal, since this was the traditional FBI portion of the building. This modification permitted the sculptor to make a symmetrical design of the two buildings in which the roof line angle is the same and the mass of each building is approximately equal.

It took Mr. Gasparro approximately six weeks to complete the obverse side of the medal from the original sketches to the final design. He indicated that with the aid of Bureau officials, he was able to design the most appropriate likeness of Mr. Hoover.

Of the five reverse sketches, the one selected was created by John Mercanti, a member of Mr. Gasparro's staff. It depicts the Seal of the FBI with the inscription "Director 1924 – 1972" incorporated into the design.

A modified version of the medal will serve as a memorial plaque on the J. Edgar Hoover F.B.I. Building. The architectural drawings for the building included a 24-inch circular plaque in honor of Mr. Hoover to be affixed to the wall just inside the main entrance on Pennsylvania Avenue. With the approval and assistance of Mr. Gasparro and the U. S. Mint, arrangements were made to increase the medal portrait to the 24-inch size which would be needed by a casting foundry to prepare the plaque.

On September 18, 1975, the U. S. Mint forwarded three trial strikes for a last view by FBI officials. A week later, the strikes were returned to the Mint, together with an acknowledgment of FBI approval of the design.

Preparations have already been made for striking the first run of the J. Edgar Hoover Medal, copies of which will be available before the end of the year.

Bureau employees will be able to obtain copies of the J. Edgar Hoover Medal through the FBI Recreation Association. For additional information, contact Mrs. Mary B. Watson, Room 1010, JEH Building.

*The obverse and reverse of the Hoover medal.*

# IN MEMORIAM

## Miss Edith Hutchinson

ON SEPTEMBER 29, 1975, Miss Edith Hutchinson of the Identification Division was taken from the rolls of the FBI. She died of natural causes at the age of 26.

A native of South Carolina, Edie graduated from Baptist Hill High School in Yonges Island, South Carolina, and completed a business course at the Omaha Women's Job Corps Center in Nebraska. Upon entering on duty with the FBI in September, 1969, she was assigned as a clerk-typist in the Posting Section, Identification Division. Edie later served as a reader and examiner, the position she held at the time of her death.

Highly regarded as a dependable, industrious employee, Edie will be missed by her many friends and associates. She is survived by her parents, Mr. and Mrs. Isiah Hutchinson, Sr., four brothers, Robert, Henry, Frank, and Isiah, Jr., and five sisters, Virginia, Rebecca, Janie, Mary Louise, and Irene.

COINS MEDALS TOKENS Paper MONEY

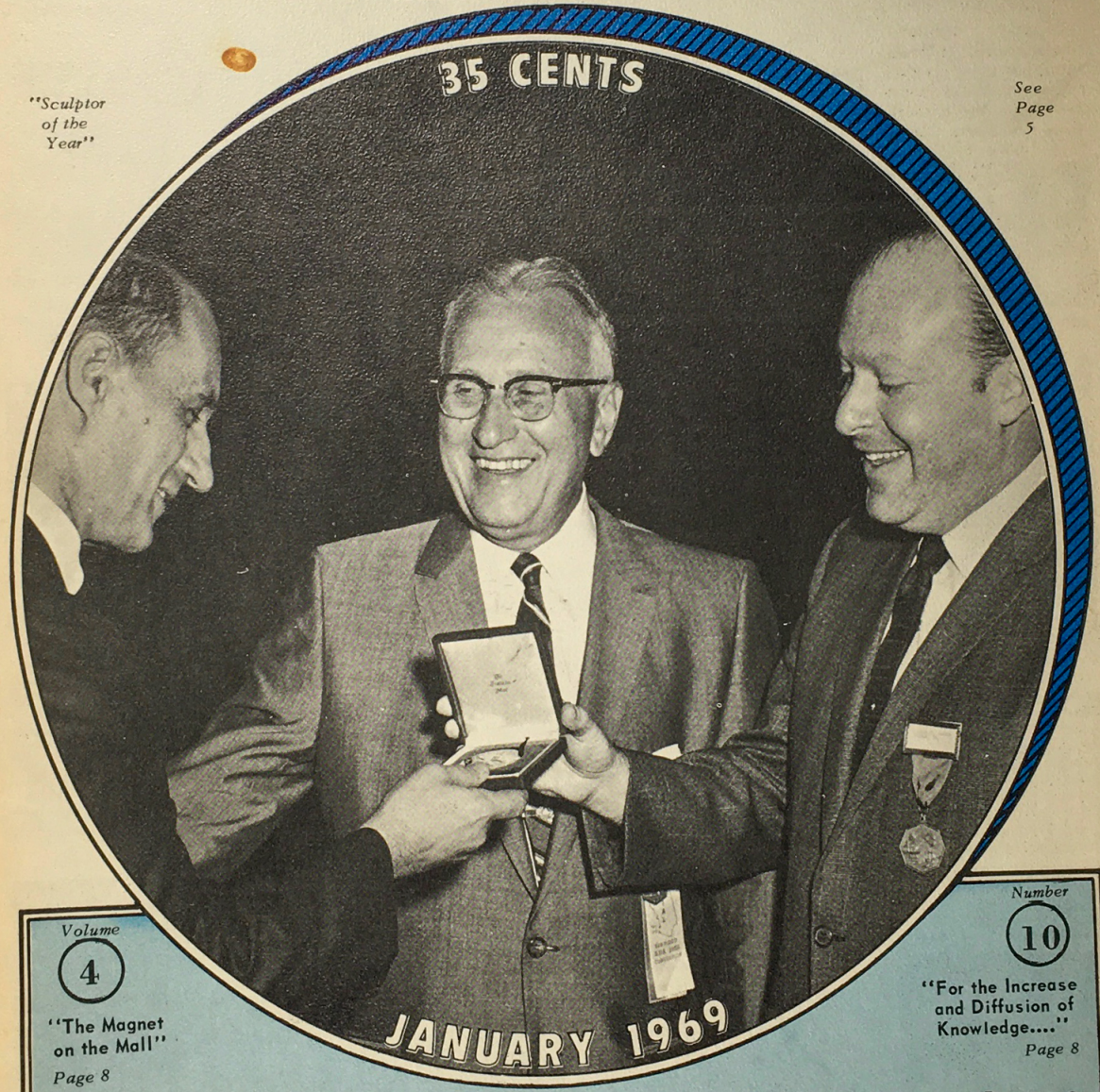
# numismatic digest

INCLUDING WESTERN COIN COLLECTOR

35 CENTS

"Sculptor of the Year"

See Page 5



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Number 10

JANUARY 1969

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"For the Increase and Diffusion of Knowledge...."
Page 8

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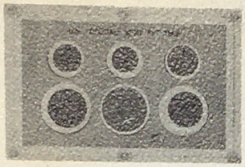
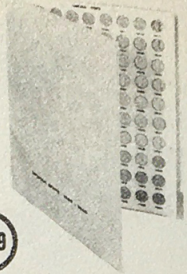


#C—20 A 4" x 6½"
This holder made to accommodate the complete coin set within the plastic pouch just as it comes from the mint. There are 43 other COMET holders available.

$1.19



**BOOKETTE**
Bookettes available for 11 sizes of Capital holders, ranging in price from $1.25 to $3.25. Please see price list 68.

$1.25 TO $3.25

#CS-27 10" x 12"
37 holders available in COMET SHO-CASE series.

$3.49

#CC 2 3⅜" x 4⅜"
25 variations available in the COMET COMPACT series.

59¢

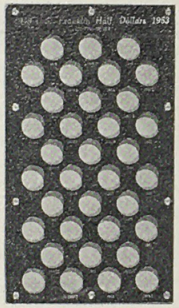
#423 Gold Type Set 5" x 6"
20 variations available in GOLD COIN holders.

$5.50

# CC-33A 3⅜" x 4⅜"
For the new 1967 Centennial Coinage of Canada

59¢

New Capital BANK VAULT DRAWER Coin Holders

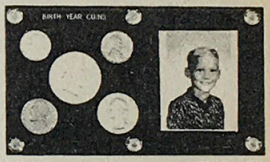


For completed series of coins
(No obsolescence)

| | | |
|---|---|---|
| BVD10 | Mercury Dimes | (79) |
| BVD50 | Franklin Halves | (35) |
| BVD50A | Lib. Walk. Halves,1 | (32) |
| BVD50B | Lib. Walk. Halves,2 | (33) |
| BVD50C | Silver Com. Types,1 | (25) |
| BVD50D | Silver Com. Types,2 | (25) |
| BVD100A | Morgan Dollars,1 | (25) |
| BVD100B | Morgan Dollars,2 | (25) |
| BVD100C | Morgan Dollars,3 | (24) |
| BVD100D | Morgan Dollars,4 | (23) |
| BVD100E | Peace Dollars | (24) |

Standard colors: Black or white

Holder is 8x14" - Price $17.75 each. Pouch $1.75



#32 3½" x 6"
Gift holder with standard titles only, cost is $4.00. Personalized with name and date, $5.50.

$5.50

#300 12 x 12
Twenty-fifth Anniversary personalized with names and dates. Blue with silver printing.

$24.50

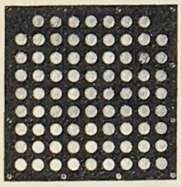
**QUALITY IS NOT EXPENSIVE — IT'S PRICELESS**

Capital Products are accepted as the ultimate in coin display. You can be justly proud of your coins displayed in the luxurious setting of a Capital holder. Price is moderate, as evidenced by the thousands of Capital holders now in use. There are over 500 different holders, all listed in free price list No. 68. Looking for economy? Try the Comet line — made of polystyrene with white cardboard inserts. If your choice is for quality, buy 3-ply plexiglass — all available in black or white, with many in red, blue and green. NOTE: No coins available — see your local coin dealer.

**WRITE FOR YOUR FREE COPY OF CATALOG #68**

#17C Plexiglas 2" x 7½"
Capital carries a full complement of proof and mint set holders. Refer to free Catalog

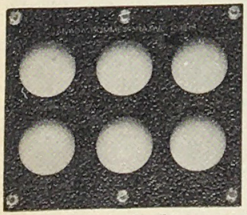
$2.50



#487 Mercury Dimes 10" x 10"
50 PORTRAIT SERIES holders are available from Capital.

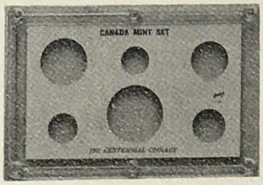
$16.50

**CAPITAL PLASTICS INC.**
PHONE GR 7-2281
3136 DELLWOOD AVE. N.W. CANTON, OHIO 44708



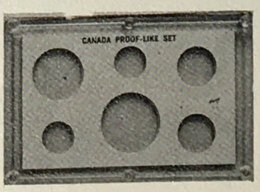
#429-D 5 x 6
Plexiglas holder, black or white. Includes 1967 Wildlife Dollar.
#429-E same but includes Nickel.

$5.50



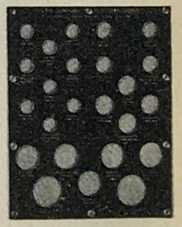

C-13A 4" x 6½"
A COMET holder for the 1967 Centennial coins.

$1.19




C-19 4 x 6½
COMET holder for 1967 coins in MINT POUCH

$1.19



#460 20th CENTURY TYPE COINS 8 x 10

$11.50

#490 20th CENTURY TYPE COINS 10 x 12 INCLUDING GOLD COINS
Above available in black, white, blue or red.

$18.75

## - PROMOTIONS -

CONGRATULATIONS to those employees who received promotions recently! Best of luck in your new positions!

Those promoted were:

Frank Schmuck--to Carpentry Lead Foreman, WB-13, in the Carpenter Shop Section, Maintenance Div.

Coleman R. McCall--to Melter, WB-07, in the Ingot Melting Section, Melting & Refining Division.

Miss Stephanie A. Bednarik, to Secretary (Stenography) GS-06, in the Office of the Superintendent.

Thomas Walsh, to Guard Supervisor, Senior Lieutenant, GS-07, in the Security Section, Safety & Security Division.

---

## BENEFICIAL SUGGESTION AWARDS

Three of our employees got together on a suggestion and received a $45 award for their idea this month. Sharing this award, which was based on intangible benefits, were suggesters Louis Amorosi, Robert Barrett and LeRoy McKinney, all working at the warehouse for the New Mint.

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## AUGUST SERVICE-PIN AWARDS

Two Philadelphia Mint employees received Length-of-Service Award Pins during August. Congratulations to:

Daniel Wiedenmann, with 20 years of Federal service, and Clyde Bell, with 15 years of service to his credit.

---

WELCOME to Robert G. Kane, who joined our staff in the Maintenance Division as an Electrical Engineer, GS-12. Mr. Kane came to the Mint this month from the Naval Air Station at Lakehurst, New Jersey.

And WELCOME BACK to Robert N. Greenblatt, who has returned from four years of service with the Air Force to his position as Clerk-Typist in the Proof Coin & Medal Sales Section of the Cash and Deposits Division.

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## FRANK GASPARRO: "OUTSTANDING NUMISMATIC SCULPTOR of 1968"

Our Chief Sculptor and Engraver, Frank Gasparro, was named the Outstanding Numismatic Sculptor of 1968 by the American Numismatic Association and presented with a handsome gold medal award at the 77th Anniversary Convention of the Association on August 26th. He is the second person to receive this award.

Miss Eva Adams and several staff members from the Bureau of the Mint were on hand, along with Mrs. Gasparro, for the presentation ceremonies in San Diego, California. There are few who can qualify for such a distinctive award--we are proud to have the honor of working with Mr. Gasparro.

---

## PERFORMANCE AWARDS FOR TWO!

It took a few minutes for them to understand what was going on...it isn't every day that you are told to go to the Superintendent's Office. The man sat still, too surprised to say anything. The woman beside him looked at her certificate and tried to read the blurred words. "It's not the check," she said, "it's the letter. I never got anything so nice before."

That was how Mary K. Taylor and Walter Grohowski found out that they had received Sustained Superior Performance Awards for their work in the Custodial Section. And it was hard to say who was the more pleased--the award winners or the people presenting the awards. Both received awards of $150.00. Congratulations!

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Computers will perform many office chores, but they'll never make one that can unlock the washroom with a paperclip.

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## THE WAY I SEE IT TOO

by Dick Wolf

The other day I was reading a safety bulletin from the Treasury Department which contained an article on household hazards. Because we are very much interested in safety off the job as well as on the job, I feel it is worth passing the information on to every employee. . . . . .

Household bleach is a strong solution of sodium hypochlorite, sold under various trade names. If any acid substance, even a weak one like vinegar, is added to it, poisonous chlorine gas is released from the bleach. Cleaners and bleaches should never be combined. The results can be DEADLY.

The National Safety Council recently reported several cases of chlorine poisoning. In each of these cases a housewife was using a well-known cleaner in a home toilet bowl. Not satisfied with the way the cleaner was working, she added a household bleaching compound and stirred the mixture. This created and liberated chlorine gas. Death came in a few minutes to one of the ladies. The others survived, but needed long periods of hospitalization and treatment.

Keep cleaners and bleaches apart. Store them in separate places and keep both well away from medical supplies and food. Above all, never leave either cleaners or bleaches where children might play with them. Alone or combined, these compounds are poisonous and dangerous.

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## BRAIN TEASERS . . . . . for August

1. Albert is heavier than Bob by a certain amount. Carl is heavier than Dave by the same amount plus ten pounds. Albert is ten pounds heavier than Carl. If Albert weighs 180 pounds and Dave weighs 130 pounds, what is the weight of Bob? (This is a straight math problem.)

2. White hounds eat more than white terriers, and black hounds eat more than white hounds. Black hounds eat less than black terriers. Which makes the most economical pet?

---

## SUNSHINE FUND HELPING MINT

Our Sunshine Fund has been quietly busy making life more pleasant for Mint employees and their families. Since the beginning of the year, the Sunshine Fund has given $100 checks to ten retiring employees and $50 checks to the families of five employees who have died this year. This is one of the Fund's biggest responsibilities.

This year the Fund has also footed a $300 bill for the X-Ray program run for all employees last May. This means that over $1800 has been spent on Mint employees this year!

Sunshine Fund officers are also working hard to develop future programs. One of those will be a large vending lunchroom on the second floor of the New Mint. The success of these plans is something we all must work for: by participating in the programs and by patronizing the vending machines which is the Fund's only source of income. It's nice to know that we have the Sunshine Fund on our side!

---

## SOMETHING TO THINK ABOUT...

Men and nations do behave wisely, once all other alternatives have been exhausted. --Abba Eben

There are several good protections against temptation, but the surest is cowardice. --Mark Twain

The wife figured out how to keep from hitting her finger with the hammer. Hold it in both hands.

We got back from our vacation thankful for traffic lights. Without them we drivers wouldn't see a thing.

---

**POLITICAL CONVENTIONS**...are important, noisy, exciting, expensive, nerve wracking, elating, fun, work, boring, disappointing, fascinating.....and a precious institution, a part of the way democracy works in America.... like our U.S. Savings Bonds

Help our democracy work by giving your support— Buy through our Payroll Savings Plan.

WCAU-News; Amos 'n' Andy
WHAT-Rock 'n' Roll
WDAS-Georgie Woods
WFLN-Symphony
WHYY-Horizons in Music
9:30—WOR-News; Studio X
WCAU-Answer Please; Patti Page; Bill Bransome
WHAT-News; Rock 'n' Roll
9:55—WFIL-WIBG-WRCV-News

**10 P. M.**

WFIL-News; Alan Scott
WIP-Baseball
WOR-News
WPEN-Bud Brees
WIBG-Mike Laurence
WRCV-Boxing: Nino Valdes vs. Mike De John
WCAU-News; Star-

Surgical Fitters Length
N.W. Cor. 9th & Filbert Sts.
Daily 9 A. M. to 8 P. M.
Sunday 10 A. M. to 4 P. M.

New FRIGIDAIRE
Family Size Refrigerator $159
NO MONEY DOWN
Morgenstern
1424 Fairmount Ave.
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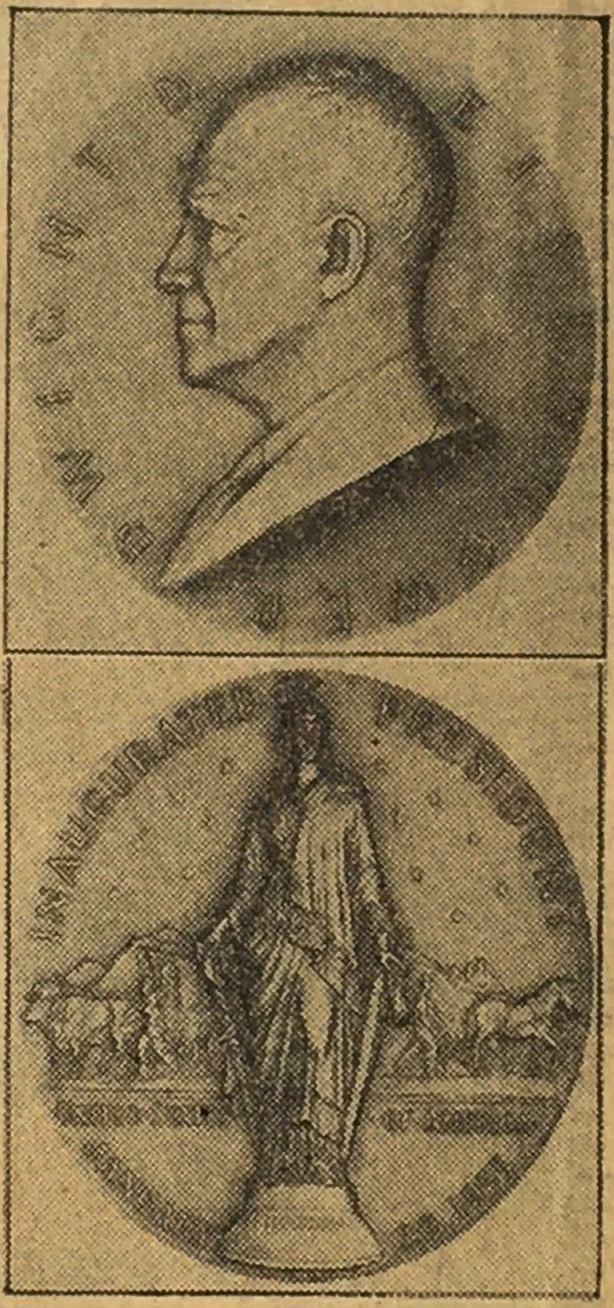
# DELPHIA INTERVIEWS
# NS ON PROJECT
# IEWS

## iting RCA at the Warwick Hotel

Warning System Project, offers unique op-
. RCA . . . as prime contractor . . . has
integrated system for early detection of

engineers for senior positions in:

**Management**
**Engineering**



Bronze medal of President Eisenhower which will be placed on sale at the U. S. Mint here today. Its 34th of series of Presidential Medals.

# A Medal for Rickover

There have been some very forceful repercussions over the slight accorded Rear Admiral Hyman G. Rickover, the Navy's engineering sparkplug and genius behind the atomic submarines, when he was not invited to the White House ceremony last Friday at which the superb feat of the Nautilus—its trans-Polar underseas voyage—was announced.

It was a great moment for the Nation and should have been a great one for Admiral Rickover, when President Eisenhower pinned the Medal of Merit on the uniform of Commander W. R. Anderson, skipper of the Nautilus.

Absence of the man who, more than anyone else, did much to create the Nautilus as America's first atomic-powered submarine, immediately created a furor of criticism in Congress. As a sequel Secretary of the Navy Thomas S. Gates has issued an official apology.

Meanwhile 21 Senators have co-sponsored a bill to give a special gold medal to Admiral Rickover, for which a $2500 appropriation is proposed, in recognition of his notable services, at times confronted by skepticism, in helping to develop the Nautilus. The proposed citation not only would recognize Admiral Rickover's part in that achievement but in the developing and construction of "the first large-scale, nuclear-power reactor devoted exclusively to the production of electricity."

For war and peace this Admiral has accomplished great things and they should not be ignored and himself slighted.

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Camera Barn

3 DAY SALE

BRAND NEW 4x5 CROWN GRAPHIC SPECIAL

w/Schneider 135mm Xenar f4.7 compur MX lens Low, Low Price

$189

| | |
|---|---|
| GRAFLITE 2-cell Flashgun | $13.95 |
| 2x3 CROWN GRAPHIC Body only w/o Rf. | $125. |
| 2¼x3¼ Grafmatic #23 | $19.50 |
| 70mm Roll Film Back 4x5" RH50 | $69.95 |

USED CAMERAS

| | |
|---|---|
| OMEGA 120 Camera f3.5 Rf Synch. | $119.50 |
| SUPER D GRAFLEX 3¼x4¼ | $114.95 |
| LINHOF 2¼x3¼ Tecknika Camera Xenar 105mm f3.5 | $239.50 |

USED LENSES—SPECIAL

| | |
|---|---|
| 14" E.K. Commercial Ektar w/shutter | $175. |
| 300mm Symmar f5.6 w/shutter | 195. |
| 240mm tele Xenar | 89.50 |
| 90mm Super Angulon | 149. |
| 150 Apo Lanthar f4.5 | 79.50 |
| 90mm Angulon f6.8 WA | 79.50 |
| 165mm Angulon f6.8 w/shutter | 119.50 |
| 200mm for 2x3 (barrel only) | 69.50 |
| 270mm Tele Optar f6.5 Rodenstock 1000 shutter | 249. |

MOVIE CAMERAS—USED

BELL & HOWELL Model 70DR 16mm

used $225

w/ 1" f1.9 Super Comat foc. mt. lens

- 3 lens turret coupled w/ viewfinder accepts "C" mount lenses
- Through-the-lens focuser
- 32 foot film run . . . accepts 100 ft. or dbl-perforated film


Photography

# 5-Year Museum Selection

By JACOB DESCHIN

REPRESENTING a selection of the photographs acquired since 1960 for the Photography Collection of the Museum of Modern Art, the 60 photographs reproduced in the "1967 Appointment Calendar" also provide a clue to the nature of the collection itself.

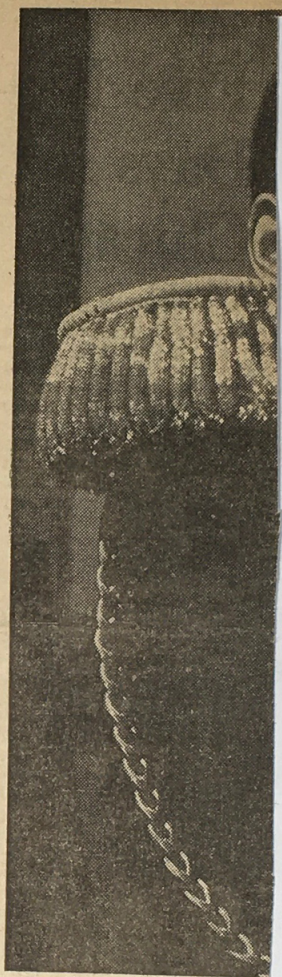
This ranges widely, not only in subject matter, which is extensively varied, but also in terms of time, style and country of origin. In the present collection, which is published by the Junior Council of the museum, the work, by 55 photographers, most of them Americans, dates from before 1850 to the present.

As John Szarkowski, director of the museum's department of photography, writes in his introduction: "The historical pictures in this collection, as well as the contemporary ones, may reveal something of the preoccupations of photography today, since it is, of course, easier to recognize quality and relevance in older work when such work is sympathetic in spirit to contemporary concerns."

Perhaps to emphasize this interplay of influences across the decades, there is no particular plan to the arrangement of the pictures. They follow each other informally.

The gravure reproductions in the book are in black-and-white and, where appropriate, in sepia. The eight-inch-square calendar was designed by Stephen Maka so that the date pages can be removed to leave a bound picture album.

The calendar has been used annually as the vehicle for displaying a survey of a section of the museum's collections. This year, it is photography's turn. The $2.95 orange-bound volume, with magenta cover, is available either at the museum's bookstore at 11 West 53d Street or by mail, with 25 cents additional for postage.



A CLASSIC REVIVED—Robeson in "The Empero photographs acquired duri

tive. His topic will be "Do We Understand the Effects of Pictures Made by Photography?"

James Card, vice director and curator of the museum's motion picture collection, will show historical film clips from the work of great cameramen. Eugene Ostroff, curator of photography at the Smithsonian Institution, will discuss notable photographic and printing techniques, which will be demonstrated.

William Parker of Pratt Institute will be joined by Allen Hurlburt, art director of

Coins

# Five Big Days in Chicago

By HERBERT C. BARDES

THE most important annual gathering for coin collectors — and dealers, too—is the convention of the American Numismatic Association. This year, the event will have special significance and extra glitter, for the association is celebrating its 75th anniversary. The convention will be held from Aug. 16 through 20 at the Pick-Congress Hotel in Chicago.

Registration is free, and everyone must register to be admitted to any activity of the convention. There is a charge of $3 for the diamond anniversary badge. Some activities will be open only to badge-holders. Advance registration forms can be obtained before Aug. 13 from Marty Greene, P.O. Box 41, Northbrook, Ill. 60062.

The United States Mint has been authorized by Congress to strike a special A.N.A. anniversary commemorative medal. Officials hope that it will be available at the convention. All of the medals will be three inches in diameter, in bronze, priced at $5. Frank Gasparro, chief engraver of the Mint, designed the medal.

## Full Program

All of the traditional features of an A.N.A. convention are on the agenda. The four-session, mail-and-floor-bid auction, previously described here, will offer many rarities. Nearly 100 of the nation's leading dealers will make up the bourse. The competitive and noncompetitive exhibit areas will present some of the country's most notable private and professional collections. There will be a special exhibit section for juniors.

The educational forum, scheduled for Aug. 18 at 8 P.M., promises to be outstanding. Charles R. Hoskins, acting director of the Money Museum of the National Bank of Detroit, has arranged and will be moderator of the forum for the third consecutive year.

Virgil Hancock of Bellaire, Tex., will open the evening with a discussion of trade coins of the world. Earlier this year, Mr. Hancock published his revision of the Frederick Schjoth book, "Chinese Currency," and at present is preparing a new book, tentatively titled "Coins for the Traders of the World."

## Medal Topic

William T. Louth, president of the Medallic Art Company of New York, is regarded as an authority on bas-relief fine art reproductions in precious and base metals. His topic will be the history of medals and current trends in medallic art.

Richard Jordan, assistant to the special agent in charge of the Chicago District of the United States Secret Service, is responsible for coordinating all counterfeiting investigations. He will devote his portion of the forum to a discussion of how collectors and dealers can protect themselves against counterfeiters.

The final forum presentation will be in the form of a tribute to present and past leaders who shaped the course of the association as national spokesman for the numismatic hobby. The review will be presented by Jack W. Collvie, the official A.N.A. historian.

Meetings of affiliated groups help to give the A.N.A. convention its national appeal. Preceding the official opening, the Orders and Medals Society of America will hold its seventh annual convention next Friday through Sunday. The Professional Numismatists Guild will convene on Aug. 15.

Also holding their annual meetings will be the Young Numismatists of America, the Old Time Assay Commissioners Society, the Token and Medal Society, the Society of Paper Money Collectors and the International Organization of Wooden Money Collectors.

## On Tokens

Other sessions on the program are a conference on transportation tokens, sponsored by the Chicago Area Token and Medal Society, and a special educational meeting for junior collectors, sponsored by the A.N.A.

Collectors and dealers who bring valuable numismatic material to the convention will be able to store it throughout the week in the special security room that has been set up in the hotel by the convention committee. The Chicago Coin Club is convention host. Harry X Boosel of Chicago is general chairman; he served in the same role for the A.N.A. at its convention in Washington in 1937.

## *CARTWHEELS STAY PUT*

**The House Banking Committee held its scheduled hearings late last month on "what should we do" with the nearly three million valuable old silver dollars in the Treasury Department's vaults. After much heated debate, the conclusion was: "Do nothing."**

**Observers at the hearings reported that witnesses offered "a wealth" of suggestions and an exactly equal number of objections. The "tie-breaker" was the steadfast opposition of the Treasury Department to any form of action now.**

**Moving arguments were presented by spokesmen for the American Heart Association, American Cancer Society and other charitable-medical research groups that would have benefited from one or another of the cartwheel distribution proposals. They could not prevail, however, against the logic of the Treasury's position, which is: Hold off until the Senate-House Joint Commission on the Coinage is set up and has a chance to study the relatively small silver dollar problem as part of the national coinage situation.**

# Koch Offers Check List For Clubs Entering NCW

Although many clubs have started plans for National Coin Week, Jack Koch, general chairman for N.C.W., reminds other clubs that there is still time to make plans to enter the national competition.

Koch of Moses Lake, Wash., announced that information has been mailed to all A.N.A. member clubs and will be sent to individual A.N.A. members on request.

**Here is a check list** to insure your club of an outstanding National Coin Week.

One, appoint a chairman, or co-chairman for N.C.W.

**Two, reserve** key spots in your city for the week of April 27 to May 4, 1963 for displays.

Three, ask club members to plan talks in schools, service clubs, and any other gathering during N.C.W.

**Four, plan** a campaign to obtain new club members. Have information about numismatics printed to be distributed during National Coin Week.

Five, chairmen should advise their clubs of the type and number of displays to be used. Stress should be given on how to display with information for the non-collector.

**Six, plan now** to obtain an audience with the mayor of your city, or the governor of your state asking for an official proclamation for the week of April 27 to May 4, to be known as N.C.W. Sample proclamations will be mailed upon request.

Seven, during N.C.W. take pictures of all displays, clip out all newspaper articles, and have your radio and T.V. stations furnish you with all news releases. Gather all information about N.C.W. and prepare a report for the judging committee.

**Eight, the reports** must be received by the judging committee not later than May 25. Reports should be mailed to R. W. Shannon, awards chairman, 1304 Symonds, Richland, Wash.

# Kerner Dies February 19

Alfred M. Kerner, 53, of Bethlehem, Pa., died February 19 at his home.

A well-known coin collector, he had exhibited at many shows in Eastern Pennsylvania and won several best of show awards.

He was a member of the Holy Ghost Catholic Church, Bethlehem. He was affiliated with several numismatic groups.

Survivors include his widow, Beatrice Kerner; three brothers, Morris, John and George, and a sister, Austin Zeiner.

TELL ADVERTISERS YOU SAW IT IN "COIN WORLD!"

# Former Treasurer Dies

William R. Williams, 92, former California state treasurer and state superintendent of banks, who remembered the days when all state employees were paid in gold, died February 19. Rites were held February 22 at Santa Monica.

Williams was state treasurer from 1907 until 1911 and state superintendent of banks from 1912 until 1917. He was appointed to the latter office by Governor Hiram Johnson.

**From 1917** until 1935 he was vice president and cashier of the Bank of America with offices at the main branch in San Francisco.

During a visit to Sacramento in 1958 Williams pointed out a number of changes which had occurred since he was treasurer in the old days.

**"Under the** constitution," he explained, "we were not allowed to deposit public monies in banks. All the money, in gold pieces, was stored right in the vault in the Capitol."

He said all state employees in Sacramento were paid in gold at the counter in the treasurer's office. Williams also recalled that when he took office an inventory turned up a safe which had not been opened for many years. It contained about $1 million in gold.

# Book Reviewed At Meeting

A book written by Ivy Baker Priest, former Treasurer of the United States under the Eisenhower administration, was reviewed at a meeting of the Cheshire County Numismatic Society, Keene, N. H. Entitled "Green Grows Ivy," the book was discussed, with the discussion led by club President Christian MacPherson.

Among the displays featured during the program was a Currier and Ives picture of President Lincoln, his wife, and two sons, Robert and Thaddeus (Tad.) Other items displayed included articles printed by Benjamin Franklin, such as "The Art of Making Money Plenty in Every Man's Pocket," and some portraits of George Washington.

**It was** announced at the meeting that the first annual New Hampshire Numismatic Association Convention would be held late in April. The newly-formed state association, with Staff Sergeant Royal Feltner as president, will make the plans for this convention, to be held in Concord, N. H.

Charles Nims reported on a numismatic meeting he attended in Jacksonville, Fla. Mrs. Nellie Caldwell acted as secretary pro tem during the meeting.

**After the** meeting, according to Mrs. MacPherson, an auction was conducted, with Arthur E. Marsh of Winchendon, Mass., as auctioneer. Next regular meeting was set for March 19 at the Health office in Keene.

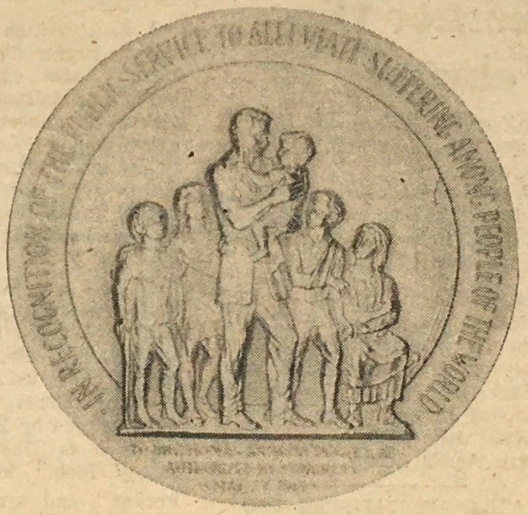
What did we use for Money during the Civil War?

# Coin World

THE WEEKLY NEWSPAPER OF THE ENTIRE NUMISMATIC FIELD

Vol. 4, Issue No. 152 SIDNEY, OHIO, FRIDAY, MARCH 15, 1963 Single Copy 25c


# Warrensville Heights Show Successful Despite Weather




## *Dr. Thomas Dooley Medal Available*

A medal honoring Dr. Thomas A. Dooley, III, struck by the United States Mint, in now available to collectors. Congress authorized the striking of the medal on May 27, 1961. The bronze medal, which sells for $3.25 was designed by Frank Gasparro, mint engraver. Dr. Dooley, who died the day after his 34th birthday, January 18, 1961, was a flamboyant, hard-driving physician and humanitarian who won world fame while ministering to the medical needs of southeast Asians. The reverse of the medal shows Dr. Dooley holding a child and surrounded by youngsters with the background showing a map of the world. The legend around the edge of the reverse says "In Recognition of the Public Service to Alleviate Suffering among people of the World." The medals may be obtained by sending a U.S. money order or certified check to superintendent, United States Mint, Philadelphia 30, Pa.

## Giant Snow Storm Hits Opening Day

The greater Cleveland area's heaviest snow fall of the winter, 2,500 diehard coin collectors who braved nearly impassable, snow- and wreck-clogged roads, and $105,000 grossed in a numismatic auction, were all ingredients in the second annual Numismatic Show conducted by the Warrensville Heights, Ohio, Coin Club, March 1, 2 and 3.

Co-chairmen Lou D. Musi and Rose Engelman praised the collectors who weathered the storm March 1, the show's opening day, for their tenacity in avoiding the traffic-clogged roads leading to Shaker Heights, Ohio, and the Somerset Inn, site of the event.

Ten inches of driving, wet snow forced Ohio state police authorities to close for parts of the day routes 8 and 21 leading north from Akron to Shaker Heights, as well as the Ohio turnpike carrying east-west commuters to the well-attended exhibits, bourse and auction.

# *Soviet Olympic coins sold to help finance 1980 Games*

By Henri Sault
*Inquirer Coin Writer*

Six silver coins and one gold coin, forerunners in a series minted in the Soviet Union to help finance the 1980 Olympic Games, are being marketed in this country. The complete series will ultimately reach 28 silver, six gold and five platinum coins to be issued at intervals until 1980. The silver and the gold coins will be issued in proof and uncirculated condition; platinum coins will be issued as proofs only.

Although coins have been traditional means of financing the Olympic games, the number of coins minted

## Coins

The Soviets will mint about one-third as many silver coins as the number issued by Canada, and about one-tenth the number of gold coins marking the 1976 Olympiad.

The silver coins will be issued in six series. The first, of six, includes four five-ruble coins and two 10-ruble coins. The proof coins are sold only through mail order, but the uncirculated grade coins will be sold through dealers around the country.

The platinum coins, being minted at a time when the metal is skyrocketing in price, have not had a price tag applied to them yet. They will be issued .999 fine.

Under terms of the coin sale, the U. S. Olympic Committee will receive 3 percent of the price for coins sold in this country. The committee estimates it will receive more than $1,000,000.

The first six coins are the first silver rubles minted in the Soviet Union since 1924. The two 10-ruble pieces carry the official symbol of the Olympics and a scene of Moscow. The four five-ruble coins will carry

Frank Gasparro, chief engraver at the mint, works on plaster mold of first National Medal

Baker, Margaret Alleman and L. F. Haynes won special awards at the event, which attracted some 1,000 visitors.

comparison to the Canadian Proof-like coins."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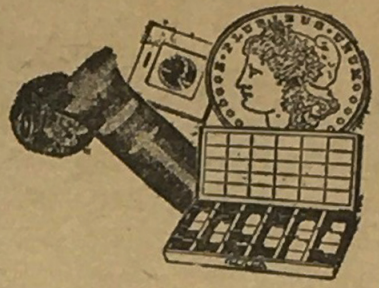
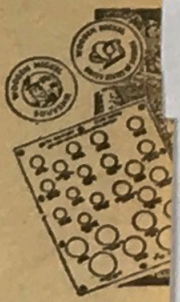


Illustrated Collector's Guide



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| 10c - 20c each | 3 for 45c | Roll of 50 | 6.25 | 5.80 |
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| 50c - 70c each | 3 for $2 | Roll of 20 | 12.00 | 11.15 |
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Br. Unc. Sets 1c to $1 in vinyl pouches - $3.00 each; 5 sets $14.00, 10 sets $27.00, 25 sets $62.50. Deduct 7% for U.S. funds.

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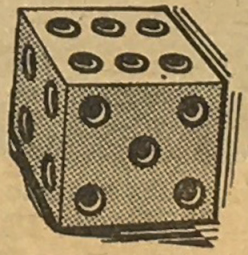

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AMERICAN MONTHLY coin clu

Michael B. Sura, left, superintendent of the Philadelphia Mint, and host to the 1967 Assay Commission, admires a galvano of the likeness of Mint Director Miss Eva Adams, executed by Frank Gasparro, right, chief engraver of the Mint. The portrait of Miss Adams appeared on the obverse of the 1967 Assay Commission medal; the new Philadelphia Mint, is on the reverse of the Assay Medal, the work of Michael G. Iacocca, of the Mint staff. The obverse with a different reverse will be used on Miss Adams' second term medal, available to the public at a later date.

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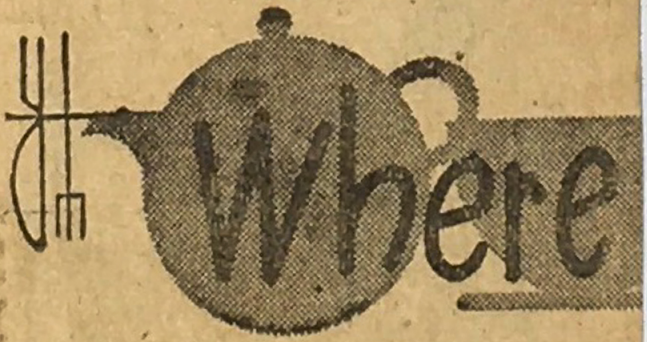


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**AMERICAN R**

## AIRPORT RESTAURANT

*Skyview Dining Room* ★ supe
setti
*Cocktail Lounge, Coffee Shop* day

# Even the pigeons didn't discourage this railroad buff

By Lita Solis-Cohen
*Inquirer Antiques Writer*

Antiques

Doug Brown, a Philadelphia collector of railroad memorabilia, had been looking for years to get some items from the now-defunct Lehigh Valley Railroad.

In particular, he wanted to get certain items (even just a plate or a spoon) bearing the logo — a flag emblazoned with the LV in a dia-

see what was in the very topmost of the cupboard shelves — and there he saw them. Way in the back was a stack of four white plates bordered with a neat chain of flowers in blue. Each was stamped on the back "Sca-

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Theresa Hayes, telephone operator heroine of the recent fire at the Overbrook School for the Blind, receives the first Philadelphia Medal of Honor from Mayor Richardson Dilworth in ceremony at City Hall.

# City Medal of Honor Given Blind Heroine Of Overbrook Blaze

The first Philadelphia Medal of Honor, an official city award for exceptional heroism, was bestowed Wednesday on Theresa Hayes, brave blind heroine of the Overbrook School for the Blind fire.

"The Honor Medal Award Committee could have made no finer start than in presenting the award to Miss Hayes," Mayor Richardson Dilworth said at the ceremonies in his City Hall reception room.

**CALLED FIRE DEPARTMENT**

The 17-year-old student was on duty at the school's Braille-equipped telephone switchboard when the disastrous fire struck the institution on March 10. Calmly she called the Fire Department and then made a series of calls to key points in the sprawling school buildings, resulting in the safe evacuation of the full roster of 338 students.

She was still at her post when firemen arrived and had to be forcibly

award ceremonies, which were attended by the blind heroine's parents, Mr. and Mrs. Vincent Hayes, of 3433 Tampa st., and her classmates and teachers at the school.

**AWARD CREATED IN 1954**

Although the medal was created by ordinance of City Council in 1954, Miss Hayes is the first person deemed worthy of it. The award is not a yearly affair, but under Council's direction is to be made only when a truly deserving person meets the committee's requirements for an outstanding contribution to humanity or an act of heroism.

The medal was struck five years ago. The work of Frank Gasparra, sculptor-engraver at the U. S. Mint here, it was selected from entries by 17 sculptors of the area.

*The Medal of Honor features a portrait of William Penn on one side and the inscription "For Bringing Honor and Esteem to his Beloved City, the Birthplace of America," on the other.*

UPI Telephoto

es de Gaulle makes friends with Jean-Jacques Preaux
ument at Sacrifice Cross war memorial in Quebec.

# ll Nasser Charged

onal anthem marked the occa-
ion.

* * *

## Fears Summit Crisis

BONN.—West German Foreign
inister Heinrich von Brentano
arned that Premier Nikita
hrushchev may precipitate a
ajor crisis at next month's
ummit. He said this view was
hared by the West Big Three.
He predicted Khrushchev may
play for high stakes" by step-
ing up his threats on the Ber-
n issue.

* * *

## ndia Hints Accord

NEW DELHI.—Prime Minis-
r Jawaharlal Nehru hinted a
ompromise is developing in In-
ia's border dispute with China.
After a four-hour talk with Red
hinese Premier Chou En-lai,
ehru credited his visitor with
the same urge for peace and co-
peration" as India, and added:
'As the Buddha said, 'The real
ictory is the victory of all, which
nvolves no defeat'."

* * *

## Oil Firms Get Shock

PARIS.—The French Govern-
ment went into the oil refining
and gas station business in a big
way. The move sent a shock
wave of worry through the big
international companies that
have long dominated the French
market.

A company called Union Gen-
erale des Petroles and mostly
state-owned is to refine and dis-
tribute petroleum from the new
French oilfields of the Sahara
and Equatorial Africa.

* * *

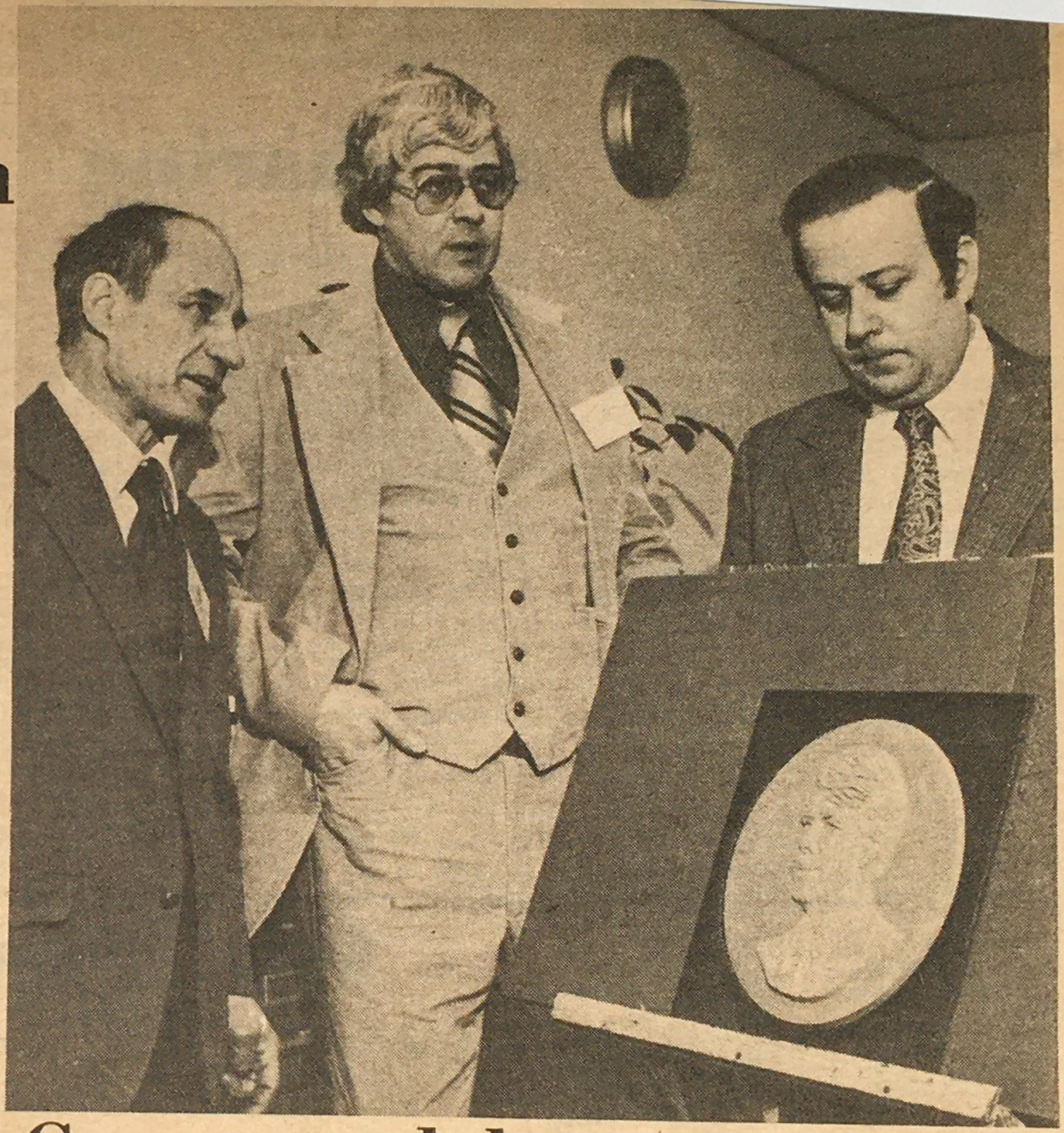
**Also:** Russia accused Laos of violating the Indochina armistice agreements by jailing opposition leaders in the current election campaign. . . . Twelve hundred police battered their way through 700 union pickets at the Mitsui coal mine in Omuta, Japan, and escorted members of a strike-breaking union into the pits. . . . Sixteen prominent members of the Soviet Academy of Medical Sciences blasted as "quackery" the stream of articles in the Russian press which boast cures for cancer, rheumatism and other ailments. . . . The Iraqi Republic announced a donation of more than $5,500,000 to the Algerian nationalist rebels fighting French rule.

***Washington Dateline***

# President Chalks Up Foreign Aid Victory

*From Our W*

RESIDENT EISENHOWE



# Carter medal now in works

Frank Gasparro (L), Chief Engraver of the U.S. Mint, Frank MacDonald, acting Mint Director, and Nicholas Theodore, superintendent of the Philadelphia Mint facility, take a look at Gasparro's unofficial working model for the Jimmy Carter Presidential Medal. James A. Parker, assistant to the Director of the Mint, stressed that this is strictly a working model, and that no official action has been taken regarding the production of the medal. (Photo by Bernie Moser)

readers, to provide maximum coverage of new coins issued around the world; to offer spot news pages have accommodated the most formidable quantity of world numismatic coverage in the history of

# Spell NCW as 'sharing'

The third week in April is the biggest week in the year for coin collectors. Communities throughout the country will proclaim the week of April 17 to 23 National Coin Week, and give collectors everywhere the chance to talk about the world's greatest hobby.

This annual American Numismatic Association-sponsored event is something to talk about!

National Coin Week is like Christmas coming again in April. It's a SHARING week, when every collector gets a chance to share the interest, the knowledge, the satisfaction and other rewards he has discovered in his hobby with non-collectors in his community.

How? By "busting" those precious coins out of the vault for this week, anyhow, and putting them on display in the bank lobby. By presenting a numismatic program to local service clubs or church organizations. By arranging for a newspaper, radio or television interview.

The purpose of National Coin Week is to do more than simply let collectors release 51 weeks of pent-up enthusiasm. It's the ANA's way of introducing numismatics to persons who might not even know the meaning of the word otherwise. And it has been succeeding in this purpose for more than half a century!

National Coin Week this year, with its theme, "Coins Are History," promises to be the most successful ever. How great it really will be depends on each individual collector and the way he participates, either through his coin club or individually.

— JPG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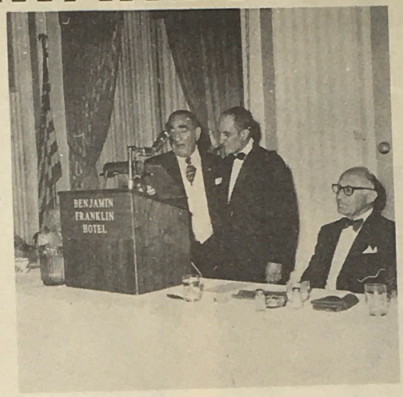
# 1976 AWARDS BANQUET

Another Full House




Dave Dabrow Makes Cultural Presentation to Frank Gasparro

Prexy Beloff Gives Award of Excellence to Bob Poindexter

Sam Cozen Gets the Varsity Club Award from Jack Pearson

From One Hall of Famer to Another — Bart to Tony Lapolla

Student Athlete, Artie Taylor Is Congratulated by Mr. Farnese

# SCHOLARSHIP HIGHLIGHTS

## 1976 SCHOLARSHIP WINNERS

*Peter Capuano*
*Donna Bailey*
*Susan Mankin*
*Anthony Tierno*
*Nancy Howanec*
*Robert Anderson*
*Stanley Nigro*
*Denise Aulston*
*Maria Faustino*
*John Marano*
*Gregory Bell*
*Patricia Ponder*

Thanks again to people like Frank Gerome and others like him for making our Scholarship Fund swell up to the $100,000 goal. Mr. Gerome had a personal financial burden placed upon him due to a sickness in the family, but he still made a substantial contribution. It is people like him that make our alumni the great organization that it is. A full report of our scholarship committee will be made at the alumni dinner and awards night.

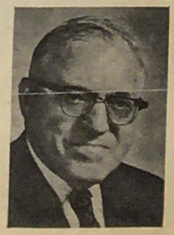
Editor's Note: Our Chairman, Mr. Abe Caesar, has recently returned home from a long stay in the hospital. I am sure he would like to hear from his many friends.

## FOR SCHOLARSHIP CONTRIBUTIONS

*Send to:*

A. D. Caesar, Chairman
21 S. 12th Street (Suite 804)
Philadelphia, Pa. 19107

The Scholarship Recipients, the Scholarship Committee and the Alumni Association, thank you.

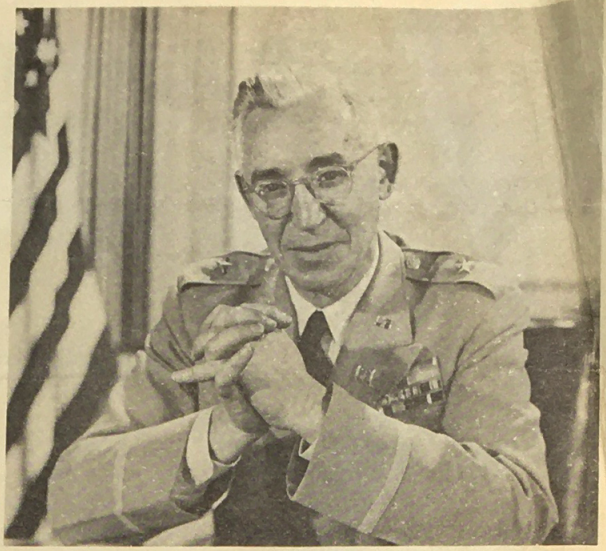


## HONORABLE VICTOR J. NiBUBILE - CLASS OF 1923

Judge DiNubile was honored by a portrait presentation of the Justinian Society at City Hall on December 1, 1976. To pay tribute to this outstanding jurist that day were Honorable Benjamin R. Jones, Chief Justice of the Pennsylvania Supreme Court; Honorable Sidney Hoffman, Superior Court of Pennsylvania; Honorable Alfred L. Luongo, U.S. Federal Judge, Eastern District of Pennsylvania. These gentlemen and others lauded the virtues of this fine man.

Judge DiNubile graduated from the University of Pennsylvania and its law school. After serving as an Assistant District Attorney for 14 years, he was elected judge of the county court of Philadelphia in 1953 and was re-elected in 1963. In 1973, he was elected as a retention judge and received the endorsement of the Philadelphia Bar Association as a distinguished judge.

Judge DiNubile is shown in the picture above with the artist, Charles Diletto and the beautiful portrait that will be displayed in his courtroom.



## GENERAL DAVID W. HEIMAN - CLASS OF 1924

Over the years, Southern has contributed many high ranking officers to the military. Six Admirals and six Generals have been graduates of South Philly High. After graduation, David Heiman received his appointment to West Point and graduated in 1928. He then went to the University of California where he got his B.S. in Civil Engineering.

During the Second World War, he was in charge of construction of Air Force bases, docks, roads, depots, barracks and pipelines in the Far East (Layte, New Guinea, Luzon, Korea). He had a force of 7000 engineer troops under his command. In 1959, he was appointed to the position of Assistant Chief of Engineers, U.S. Army, reponsible for military supply, procurement, storage and maintenance world-wide.

He was appointed Brigadier General in 1956 and was decorated with the Silver Star, Legion of Merit, Bronze Star w/two Clusters. General Heiman passed away in September, 1966.

## EUGENE "SONNY" KANE - CLASS OF 1948

Kane became the first Mayor of the Township of Upper Darby under the home rule charter. An active member of the Jaycees, he received an "outstanding young man of America" award and was included in the 1968 edition of outstanding young men of America. A recognized authority on drug rehabilitation, he has received many awards and lectured intensively on the subject. The former all public football player has been active in youth work and in 1976 he was bestowed the "distinguished service award" by the Delaware County Youth Services Commission.

## KEN MUGLER - CLASS OF JANUARY, 1954

Ken was recently named Deputy City Representative in charge of press relations and he is assigned to the Mayor as an aide for all public functions. After graduating from Southern he became a sportswriter covering college football and basketball. He then went to Villanova University as t assistant athletic director. Until he took his present position, he heade own advertising agency, Ken Mugler Associates, where he handled a such as: Atlantic City Race Course, U.S. Indoor Tennis To M.A.B. Paints, So. Phila. Auto Mall and many others.

# Backgrounder

## David L. Ganz

# Gasparro landmark

Frank Gasparro celebrates two anniversaries this year. It will mark 35 years since he entered the employ of the United States Mint as a junior engraver, and a dozen years since he succeeded Gilroy Roberts to become the 11th Chief Engraver of the United States.

Hectic. The word well characterizes the past 12 years of the Gasparro tenure in office. During that time, clad coinage was developed, an Eisenhower dollar introduced into circulation, Bicentennial coinage created, old designs restored, plans for aluminum coinage contemplated, multi-sided coins tested, and dies for a smaller dollar coin placed on experimental presses.

This only glosses the surface of the work that Gasparro does as chief engraver. Also included are several revitalizations, or face-lifts on Lincoln's cent, Jefferson's nickel and the Kennedy half dollar. Another major effort involved re-cutting the dies for the Bicentennial dollar to permit the coin to strike up properly. Yet another necessary, vital, but seemingly unimportant function is one that the chief engraver does most often — change the date on the master hubs and dies to create coinage for the subsequent calendar year.

Modest is a word that aptly describes Gasparro, who rarely brags about his work product. Yet, he has a keen sense of pride in authorship and creativity, and a real feeling of history when he works in his office that is located just a block from Independence Hall, where American liberty began a Bicentennial ago.

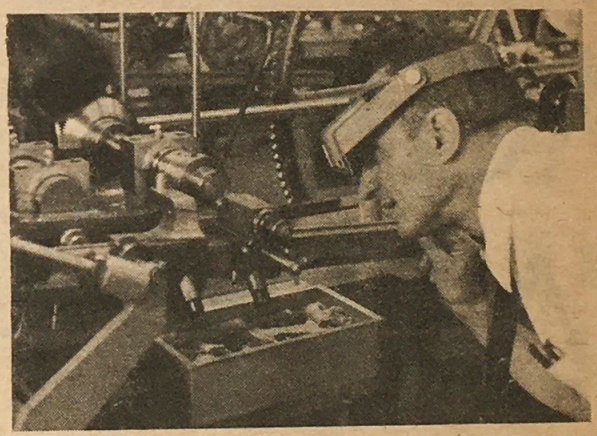
Gasparro is a talented artist who has worked in a variety of mediums — painting, sculpting, drawing, and related arts. Yet, he declared in a recent interview, "My great interest has been with steel from the time that I was a junior engraver."

That was wartime — 1942 — when, as he delicately put it, "I cracked the Mint as a junior engraver for $2,300 a year, which was good pay for the time."

After two decades of work with plaster and the other artistic medium, Gasparro decided it was time to return to his first love — medallics. "Productionwise, to see how a coin or medal comes up . . . to see how it is done is magnificient," he explains.

Actually, his love affair with the coining process began when he was 13 years old. "I worked for a sculptor named Donato," he comments, "and one day he was working on a plaster medal. He had a medal made from that plaster medal, and from the start, I thought it was beautiful." It wasn't long before Gasparro proclaimed that he, too, "had to make medals," and he hasn't stopped since.

Since he became Chief Engraver, the number of medallic products bearing his familiar "FG" initial has been on the increase. The latest series that he has authored is one portraying the chief justices of the United States Supreme Court. Chief Justice Warren E. Burger allowed him a sitting for the portrait, and Gasparro pronounced his model "very accommodating and gentlemanly."



**Frank Gasparro, Chief Engraver of the U.S. Mint, watches the Janvier engraving-reducing machine do its task. By changing the fulcrum point, the relief placed on each die can be changed.**

Among his most challenging medallic products was the Secretary of the Treasury series for Joseph W. Barr, a Washington attorney who served in that post during the last month of the Johnson Administration.

In a recent conversation, Gasparro recalled the difficulties in producing that piece before Barr left office on Jan. 20, 1969. "We had just 20 days to do the entire thing," Gasparro said, "and with personal sittings, we managed it in 15." He adds that Barr was one of the most cooperative of subjects, and even found time to write a nice thank you note for the fine, timely job well done.

Probably the medal that he is most proud of is the national medal issued by the American Revolution Bicentennial Administration, culminating the national celebration of American independence last year. On the obverse is a magnificent rendition of the Statue of Liberty — a subject that Gasparro has rendered before.

But, the Bicentennial design shows a mature, almost matronly Liberty contrasted with the young, almost sexy

★Please turn to page 36

EXTRAORDINARY NEW COLLECTION...

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zoned with a sunburst, denoting his belief that the brilliance of his reign would illuminate all Europe.

Frederick the Great's flag bears the imperial eagle of the Roman Empire, reflecting both his personal ambition and his dream of glory for Prussia.

And the flag of Queen Isabella and King Ferdinand—the banner that Columbus carried with him on his historic voyage of discovery—signifies the historic union of Spain's two great royal houses.

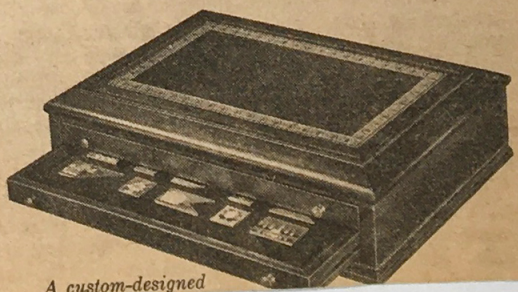
In all, the collection will portray the flags of fifty great monarchs whose deeds have influenced the course of history throughout the world. And each flag will later in other countries by the international affiliates of The Franklin Mint. But it will *never* again be made available in the United States and Canada.

Subscribers will receive the collection at the rate of one ingot per month. The original issue price for each sterling silver Proof ingot is $29.50, and this price will be *guaranteed* to each subscriber for every ingot in the series, regardless of any increase in the cost of silver or of minting.

**Subscription deadline:**
**March 25, 1977**

From Emperor Constantine's Roman battle standard to the two-headed eagle flag of Emperor Franz-Josef, these are the personal banners of fifty of history's greatest monarchs—captured for the first time in the enduring brilliance of sterling silver. A collection that will be prized for generations to come. For its great beauty, its educational value and its lasting historical significance.

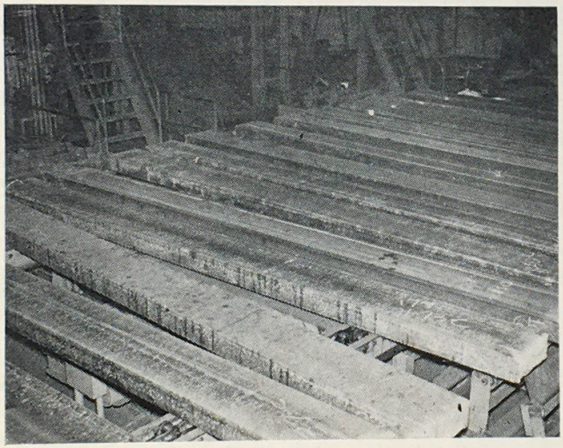
To subscribe for this important collection, mail the application below to The Franklin Mint, Franklin Center, Pennsylvania, no later than March 25, 1977.



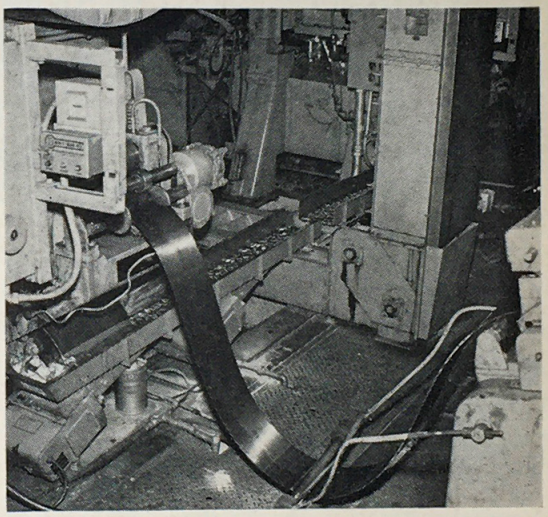
*A custom-designed*

# NEW PHILADELPHIA MINT KEEPS COINAGE COMING

## —so we look, but can't touch!

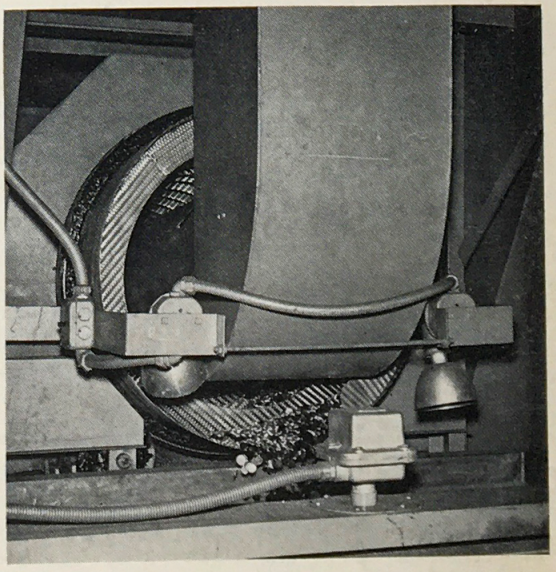


PENNIES ARE made from ingots that are about 6,600 pounds each, 18 feet long and cast by the mint in gas-dried furnaces big enough to hold 15,000 pounds of raw metal. Ingots are later cut in half to become slabs, and sent to a re-heating furnace. →

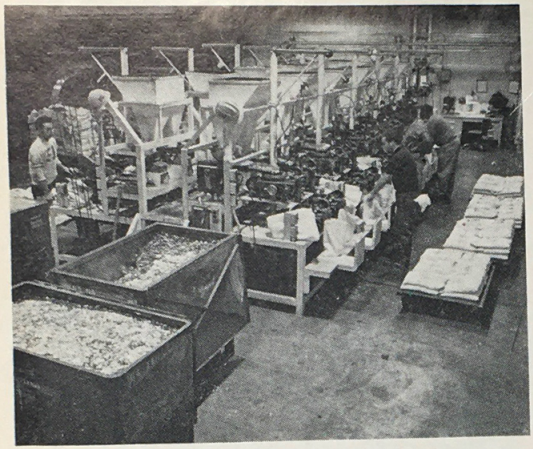


A COIL of bronze or gelding metal, about 400 feet long, heads from the mint's rolling lines into the blanking press (left). Here coin blanks or planchets are punched out of the coil, and then put into gas furnaces to receive further softening. ↓

A MINT employee is dwarfed by a huge gas-fired annealing furnace. ←



PENNY BLANKS tumble from a dryer while passing through the annealing and cleaning lines at the new Philadelphia Mint.



THE COUNTING and bagging section represents the last step in making coinage at the Philadelphia Mint. Above, good pennies (bad coins are not allowed to leave the mint) are counted and bagged, with 5,000 coins going into a bag that is sewed shut.

***Mint*** **(continued)**

edges to the upsetting mills. The blanks are soft enough so that when the machine presses on them it raises a rim around the blanks.

Next, the blanks move to the coining press, where coin impressions are made. The penny receives the impression of President Lincoln's portrait on one side and the Lincoln Memorial on the other. The designs are impressed from hard steel coinage dies onto the blank.

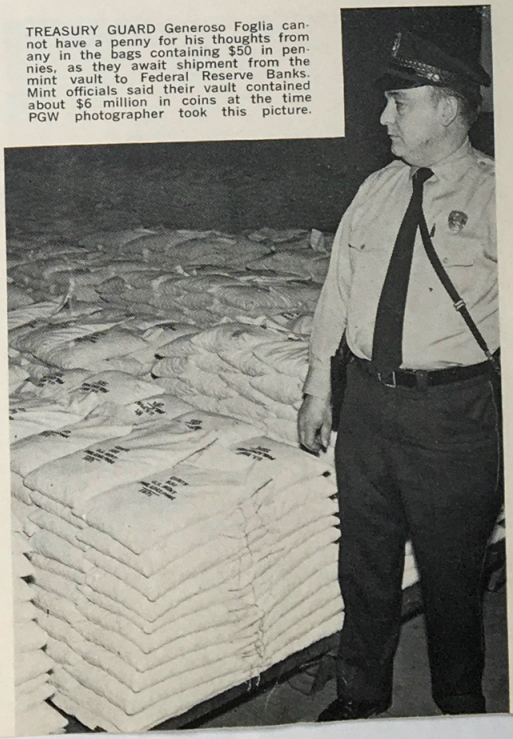
*(Please turn to page 13)*

THE MINT'S Chief Engraver, Frank Gasparro, displays some of his creations, including the model for the design on the new silver dollar that will honor former President Eisenhower.

*(Interior photos of mint by Henry E. Bartle)*

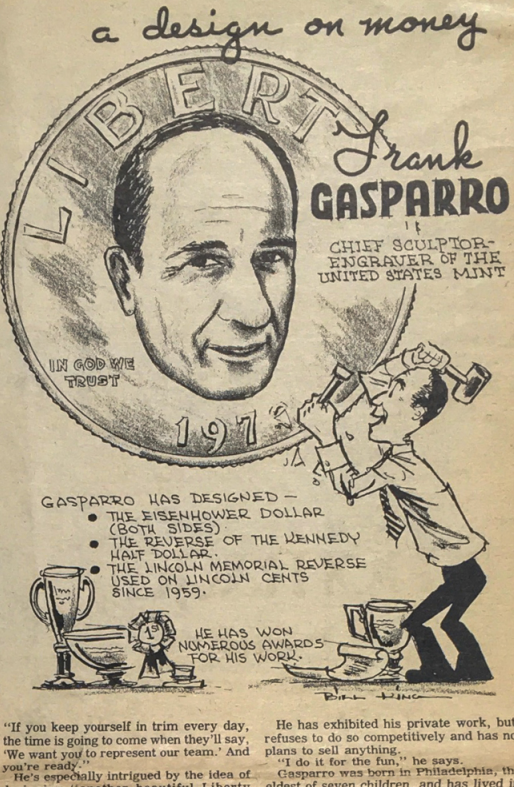
HEAT TREATER Alfred G. Kelly, of the mint's engraving department, displays a set of dies for President Kennedy half-dollars while standing before a gas-fired annealing and heat-treating furnace that is used in the making of coining dies.

TREASURY GUARD Generoso Foglia cannot have a penny for his thoughts from any in the bags containing $50 in pennies, as they await shipment from the mint vault to Federal Reserve Banks. Mint officials said their vault contained about $6 million in coins at the time PGW photographer took this picture.



# who's who in the hobby

Text by Ed Reiter, Sketch by Bill King




**(EDITOR'S NOTE: Who's Who in the Hobby is a new feature designed to spotlight interesting people in the numismatic field. We plan to salute not only people of prominence, but also ordinary hobbyists who have made some special contribution or are otherwise of interest.)**

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Frank Gasparro's name may not be a household word, but there's hardly a household anywhere in the United States that doesn't have examples of his work.

Gasparro had a hand in designing three of the nation's six current coins. He designed the Lincoln Memorial reverse now used on U.S. cents, the reverse of the Kennedy half dollar, and both sides of the Eisenhower dollar.

He keeps close tabs on the production of these and other U.S. coins, too: he's worked for the Mint since 1942, and has been chief sculptor and engraver since 1965.

"I've been lucky," Gasparro says. "How many sculptors ever got to do three different coins? It throws you back a little bit to think about it.

"I don't think about what I've done, though," he quickly adds. "I worry about the next job."

Gasparro's coin designs are merely the tip of the iceberg in terms of his overall artistic output. Since joining the Mint as a junior engraver nearly 30 years ago, he has designed dozens of Mint medals, including the Johnson and Nixon presidential medals, appreciation medals for Presidents Eisenhower and Kennedy, and a wide variety of congressional, commemorative, and miscellaneous medals. He also has designed some of the foreign coins produced for other countries by the Mint.

It was his design work for the Lincoln cent, though, that catapulted him to prominence in his field. His Lincoln Memorial design was chosen from among 21 entries to replace the "wheat ears" cent reverse in 1959—the 150th anniversary of Lincoln's birth and the 50th anniversary of the coin.

Gasparro was named assistant chief sculptor and engraver in April 1962. Less than two years later, he was called upon to design the reverse of the Kennedy half dollar while Gilroy Roberts, then chief engraver, worked on the obverse. Then, on Feb. 23, 1965, he succeeded Roberts as chief.

**IF HIS FATE** had been left to his father, young Frank would have been fashioning chords instead of coins. The elder Gasparro was a professional musician, and fervently hoped his son would follow in his footsteps.

"I did a lot of drawing when I was a boy," Gasparro recalls, "and my father used to tear my drawings up. He told me artists starved to death. He finally decided I wasn't going to stop, though, and apprenticed me to a sculptor. And that's how I entered the field."

While still in his teens, Gasparro studied under Giuseppe Donato, a prominent sculptor who once had served as assistant foreman to the renowned Rodin. He then attended the Pennsylvania Academy of Fine Arts in Philadelphia, and while there won two scholarships to do research in Europe.

"I missed the boat while I was over there," he says with a smile. "A sculptor I met in Paris wanted me to go with him to Tahiti on a banana boat. But my money was going down and I guess I was getting homesick, so I came back home instead."

On his return, he remembers, Customs officials refused to clear his copy of the James Joyce book "Ulysses," which then was banned in this country.

"I was trying to be avant-garde," he explains.

Those studies abroad left lasting marks on Gasparro, and have influenced his work very strongly ever since.

"The Greek style, especially, filtered through with me," he says. "That was the style I moved into."

The work of Augustus Saint-Gaudens also impressed him tremendously.

"I feel Saint-Gaudens is the father of our present-day coinage," he says. "In research, manner of working, and lettering, our coins today follow through from what he did."

He ranks the Saint-Gaudens eagle and double eagle of 1907 first and second, respectively, as the "most beautiful" of all U.S. coins.

"The Indian head on the eagle," he says, "blends classical Greek sculpture with our modern times, and captures the freshness of modern times."

**AFTER FINISHING** his studies, Gasparro worked in Philadelphia as a free lance sculptor for five years. He joined the staff of the Federal Art Administration in 1937, returned to free lance work in 1941, then hitched his wagon to the Mint's star on Dec. 10, 1942.

Of his own coin work, he is proudest of the Eisenhower dollar.

"I think that's really tops for me," he declares. "The Kennedy reverse comes in second as to being complete in composition, but it's an insignia and you can't lose on an insignia.

"I took great liberties with the head of Eisenhower, but I didn't use any elaborate techniques. I made it very, very simple, relying mostly on the character of the man to give it strength."

For the last year-and-a-half, Gasparro confides, he's been making rough sketches of possible coins or medals for the nation's bicentennial.

"It's like running track," he remarks. "If you keep yourself in trim every day, the time is going to come when they'll say, 'We want you to represent our team.' And you're ready."

He's especially intrigued by the idea of designing "another beautiful Liberty head" for a bicentennial coin or medal, and he personally feels a gold coin—a coin the size of the eagle—would be the perfect vehicle for it.

Gasparro doesn't collect coins himself, but he admires people who do so "just for the beauty of the coins."

"I don't believe in building up an insignificant thing," he says. "I don't go in for a 'dancing D' or something like that. But when it comes to people who collect coins for their beauty, I can talk with them by the hour."

**HIS OWN HOBBY** closely parallels his work: he likes to do portrait-type sculpture.

"My pet admiration is for Revolutionary personalities like Ben Franklin and George Washington," he relates. "I grew up just seven blocks from Independence Hall, and I always felt very close to the Revolutionary figures.

"Right now, I'm working at home on a portrait of John Paul Jones."

He has exhibited his private work, but refuses to do so competitively and has no plans to sell anything.

"I do it for the fun," he says.

Gasparro was born in Philadelphia, the eldest of seven children, and has lived in or around the city all his life. He and his wife Julia, soon to celebrate their 33rd wedding anniversary, now live in suburban Haverton. Their only child, Mrs. Christina Hansen, now is working toward a doctorate in classical studies at the University of Pennsylvania.

Frank Gasparro has accomplished much in his 63 years. Others in his position might well be thinking of retiring and resting on their laurels. Characteristically, though, Gasparro is still worrying about the next job.

"I've got more to do," he says in his earnest, plain-spoken way. "I've got an awful lot to do."

As usual, he isn't thinking back on the awful lot he's done.

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**Numismatic News invites readers to nominate persons they consider worthy of recognition in this feature. Nominations, including a brief description of each nominee's qualifications, should be sent to Who's Who in the Hobby, Numismatic News, Iola, Wis. 54945.**

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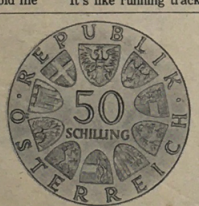



## Austria Produces New Silver Coin

The 100th anniversary of the establishment of the University of Agriculture in Vienna is the subject of Austria's latest commemorative coin issue, a silver 50-schilling piece produced by the Vienna Mint.

The obverse of the coin displays a likeness of the building in which the university is housed, while the reverse presents a shield arrangement common to all 50-schilling commemoratives issued since 1965.

This 34mm coin has an incuse lettered edge: FUENFZIG SCHILLING. (Courtesy of Dr. G.R. Gruber, Peter Last, and Jack Friedberg.)

## STRIKE

(From Page 1)

which were lost or damaged in the mail on earlier orders."

The Millennium Set contains proof examples of Britain's last pre-decimal coins. Each set contains eight coins—a half-penny, a penny, a threepence, a sixpence, an English shilling, a Scottish shilling, a florin, and a half crown—plus a bronze medal bearing the Royal Mint's crest.

As of Oct. 26, the Mint spokesman said, orders for about 180,000 sets had been received from the U.S. and Canada. In a news release earlier this year, it was announced that the Royal Mint would make "about 250,000 sets" available to North American collectors.

In its Oct. 18 statement, the Mint said it is "continuing to accept and receive further orders until such time as our production capacity makes it no longer possible to fill the demand."

"Before that time," the statement added, "we hope to be able to provide sufficient notice to enable last-minute orders to be placed."

The spokesman said the Mint is now analyzing a recent study, conducted by its North American fulfillment house, to determine whether a cutoff must soon be imposed on new orders. He repeated an earlier promise that the Mint will give "at least a month's notice" of any cutoff.

Several of the readers who complained to the News about non-delivery of their Millennium Sets noted that the Royal Mint is continuing to solicit new orders—even while old ones remain long past due. They cited, in particular, an advertisement in the Sunday, Oct. 15, issue of the New York Times inviting further orders.

"We placed that ad," the Mint spokesman explained, "because we wanted to see what the response would be, to help us decide if demand for the sets has been satisfied.

The Royal Mint has established a limit of three Millennium Sets to a customer. In recent shipments, however, it has been encouraging further orders in yet another way by inviting purchasers to order additional sets on behalf of other members of their household.

The Millennium Sets are priced at $8 each plus 75 cents each for postage and handling. They can be ordered by sending a check or money order for the appropriate amount to the Royal Mint of Great Britain, North American Bureau, P.O. Box 700, Benjamin Franklin Station, Washington, D.C. 20044.

# Announcing The First

# Cayman Islands Proof Set

## 1972

Obverse of the new Cayman Islands Coins

Five Dollars

Five Cents

Twenty-five Cents

Two Dollars

Fifty Cents

Ten Cents

One Cent



One Dollar

OFFICIAL GOVERNMENT ISSUE PRICE: **$39** per set

*Plus $1 for postage and handling*

## DEADLINE: NOVEMBER 30, 1972

### NEW COINAGE

May 1, 1972 was a big day for the Cayman Islands. On that day, the first four coins of Cayman's new national coinage were introduced into general circulation. They were quickly followed by four additional coins, all minted of sterling silver. Now the Cayman Islands are making available all eight of their new coins in a beautiful and elegantly packaged 1972 proof set. The sets will be struck at the Royal Canadian Mint in Ottawa and are available for only $39 per set, plus one dollar for postage and handling.

### BEAUTIFUL DESIGNS

Every one of the 1972 Cayman Islands coins has its own distinctively beautiful design. A Giant Green Sea Turtle pokes his head up out of the water on the ten cent piece and a bee lands softly on the poinciana flower that is depicted on the silver one dollar coin. A Cayman Egret is shown in full flight over the marshlands, making the two dollar coin one of the most beautiful coins *ever* struck. The other coins are equally gorgeous, from the tiny bronze one cent piece to the sterling silver five dollar crown bearing the Cayman Islands coat of arms with the inscription "He Hath Founded It Upon The Seas".

### HIGH FACE VALUE

It is also interesting to note that with the exception of sets containing gold coins, the 1972 Cayman Islands proof set has the highest face value of *any* proof *set* ever issued. This is just one more reason why this proof set, the first to be issued in a continuing series, should prove to be one of the most popular sets ever offered to collectors of fine world coins.

### A LIMITED ISSUE

The number of 1972 Cayman Islands proof sets minted by the Royal Canadian Mint will *exactly* equal the number of sets ordered before the ordering deadline. No additional sets will *ever* be made no matter how great the subsequent demand. This means that the 1972 Cayman Islands proof set will be a *limited issue*, limited to only those collectors who place their orders on or before November 30, 1972.

NN

## ORDER FORM

Acceptance of orders is contingent upon the Mint's ability to meet the demand. Should the number of orders exceed the ability of the mint to produce these coins within the required production deadline, it may be necessary to effect a reduction or cancellation of some orders received. In the event of such reduction or cancellation, a full refund will be made on any undelivered sets.

****************************

| Qty. | Description | Total |
|---|---|---|
| _____ | 1972 Cayman Islands Proof Sets @ $39.00 per set. Limit: 25 sets | $_____ |
| | Plus handling charge @ $1.00 per set | _____ |
| | Ohio Residents: Add 4½% Sales Tax | _____ |
| | TOTAL ENCLOSED | $_____ |

*(All prices above are in U. S. Funds)*

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

PARAMOUNT *International Coin Corporation*

PARAMOUNT BUILDING ENGLEWOOD, OHIO 45322

TELEPHONE: 513—836-2654

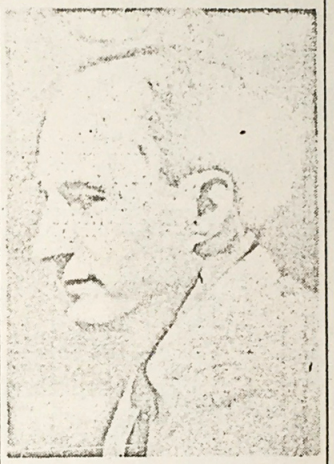
# FRANK GASPARRO, CHIEF ENGRAVER AT U. S. MINT TO BE HONORED

Frank Gasparro, sculptor, teacher and the 10th Chief Engraver of the United States Mint since its inception in 1791, will receive the Annual DaVinci Man-Of-The-Year Award for 1967 for his great contribution to the art world. The event will entail a testimonial dinner to be held at The Penna. Academy of The Fine Arts, Broad and Cherry Sts., on Sunday, May 7th.

Born in Phila. in 1909 he received his art education here and abroad. As a student of the Fleisher Art Memorial he was greatly encouraged by the founder of the institution, Samuel S. Fleisher who took a keen interest in the lad's abilities and in his arresting personality. From 1922 to 1927 he came under the personal tutelage of Giuseppe Donato, one of Philadelphia's dean of sculptors, and a working associate of world renowned Rodin. Attending the Penna. Academy of Fine Arts later on Frank studied sculpture with Charles Grafly, Walter Hancock and Albert Laessle. His foreign studies came about through two Cresson scholarships in 1930 and 31 spending several months in art research in Italy, England, France, Germany and Sweden.

In 1932 Gasparro commenced his career as a free-lance sculptor working primarily in statuary art and commercial plaster molds. Continuing in this specialty he joined the Federal Arts Administration in 1937 only to leave in 1941 returning to his free-lance status. A year later he entered the mint service where he has remained ever since, running the gamut of junior engraver, engraver's assistant, sculptor and engraver and finally in April of 1962 to Assistant Chief Sculptor and Engraver. With the retirement of Gilroy Roberts in February of 1965, Frank took on his present position.

Gasparro's designing and engraving has included portraiture, low and high relief medals and insignias for U. S. consumption along with foreign coinage. Among his most outstanding coin designs are the reverse side of the new Lincoln head penny, the Lincoln Memorial and the Kennedy Half Dollar bearing the presidential coat of arms.



FRANK GASPARRO

In 1955 Frank was awarded $1,000.00 by the City of Phila. for submitting the winning design in the Phila. Medal of Honor Contest. He also captured the 1963 emblem contest award sponsored by the Treasury's Safety Council. His was among 1149 entries submitted by 532 employes representing all 13 Treasury Bureaus. Many of his medals, domestic and foreign, of Portraits, Citations and Expositions are legion and have been exhibited throughout the world earning him fame and numerous awards.

He is a member of the Society of Medallists, The French Society of The Medal and the Penna. Academy of The Fine Arts. Fellowship Board of Directors.

His Historical and Service medals are numerous, the former including the portraits of such great heroes as Admiral Rickover and Robert B. Anderson, while in the latter category the General Douglas MacArthur and Sam Rayburn Congressional Medals of Honor are among the most notable. The Assay medal of Lyndon B. Johnson was designed by Frank and is considered a notable creation.

In sculptor Frank has won several awards at the Penna. Academy, the DaVinci Art Alliance Silver and Gold Medals and Braverman prizes. He has been listed in Who's Who in American Art in 1947, 48, 49, 53 and 63.

Despite his many art interests, and his coin work Frank has found time to be a Mummers Parade Judge the last five years running and has been quite active in the progress and development of Philadelphia, The Historic City of America.

# The MAN Who MAKES The Changes

## FRANK GASPARRO IS OUR NATION'S OFFICIAL COIN DESIGNER AND "DOCTOR"

by DAVID L. GANZ

"Chief Engraver of the United States Mint." An impressive title that commands respect in both American numismatics, and in governmental mints around the world. Since the founding of the Mint in 1792, fewer than a dozen men have held the post.

Great names in coinage, medallic art, and engraving are associated with the position. From the nineteenth century, such people as Charles Barber, James B. Longacre, Christian Gobrecht and William Kneass were given the titular honor.

Holding the title today of 10th Chief Engraver of the United States Mint is Frank Gasparro, a talented artist, fine sculptor, coin designer, medallist and administrator. To hold down the job, he has to be competent in many areas, each of which could be a career in and of itself.

It isn't easy to be chief engraver, and the responsibilities of the position are not the only reason. Gasparro states the problem as one of being reminded, on an almost daily basis, of the great artisans who have worked for or with the Mint.

Walking through the hallway leading to his office, he paused before the master galvano of the St. Gaudens double eagle — made by one of America's finest sculptors some 70 years ago — and commented sincerely, "I always have the feeling someone is looking over my shoulder."

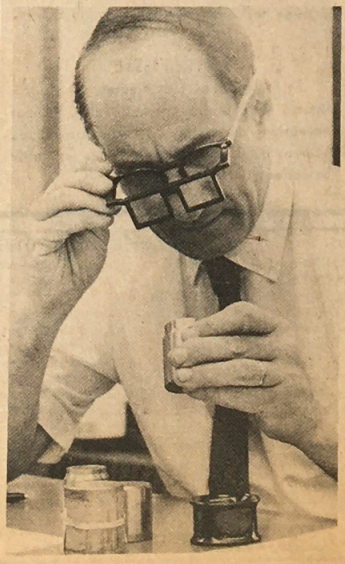
St. Gaudens, who created his magnificent design at the instigation of arts patron Theodore Roosevelt, then president of the United States, set standards that few have since been able to follow. Gasparro admits this, sadly commenting that this is a price of progress.

In an era when the Mint double-struck many of its coins (The St. Gaudens coin required nine blows), at a time when annual production was in tens of millions as opposed to billions, there was time for high-relief and artistic freedom and experimentation.

Today, Gasparro contends, "the relief is lowered to get a greater number of coins struck per die." The price, to a certain extent, is a loss in the quality of the end product — coinage of the realm.

Latest of these examples is the new bicentennial dollar, featuring the unusual reverse of the Liberty Bell superimposed over the moon. The design was created by Dennis R. Williams, a 22-year old art student with no previous experience in the field.

The dollar, as designed by Williams, caused massive production problems within the Mint. Gasparro supervised both the initial modifications in design and, subsequently, on a major revision of the hub of both the obverse and reverse.



"I made only a few, minor technical corrections on the dollar coin," Gasparro stated in an exclusive COINage interview. This was out of a desire to insure historical accuracy, and also to be true to the original design submitted.

Initially, for the dollar coin, Gasparro simply walked across Independence Mall to Independence Hall and stood in front of the Liberty Bell. He then corrected the date in the Williams plaster, and some of the lettering on the bell, which was not in proper sequence.

The galvano made from this showed an attractive future coin, and the initial proof striking in August, 1974, yielded an attractive product which pleased many. Yet, as Garparro notes, proof coins are given a double striking.

When the dollar coin was put into its production run, some 14 million coins were produced before Mint Director Mary T. Brooks decided that the end product was unsatisfactory. She asked Gasparro to rework the design and come up with a more aesthetic version.

Gasparro began to work on different versions, trying to modify the reverse relief in such a way as to change the metal flow. Such a change has its costs, though. "Now we are sacrificing die life to give the people a better coin," he says.

The means of changing the relief, Gasparro explains, is through the use of slight modifications in plaster, and subsequently with the janvier engraving and reducing machine. By using the janvier machine correctly, Gasparro explains, "you can increase or decrease the relief with the same galvano."

To increase or decrease the relief, Gasparro says, the pivotal point in the apparatus must be changed. "The fulcrum point determines the height of relief," he explains. In the case of a dollar-sized coin, relief may be varied to a maximum height of about .040 inches.

What Gasparro finally did with the Williams design was to "strengthen the Liberty Bell and make the holes on the moon deeper." The hoped for result was better metal flow, a higher relief, and a more attractive coin.

To some extent, a large measure of Gasparro's work is anticipatory. He has to be sure that the hubs, or positive form, of the next year's coinage dies are ready well in advance

*Continued on page 46*

*Frank Gasparro, Chief Engraver for the Mint, inspects wear on coining dies - his decision will determine their lifespan.*

# Monumental Sculpture in Miniature

Queequeg

# MOBY DICK

## HERMAN MELVILLE'S GREAT AMERICAN EPIC

## *IN SOLID PEWTER BY MICO KAUFMAN*

A collection of fine pewter, individually handcast, miniature sculpture with *monumental qualities*. The *emotion* and sense of *action* radiating from these beautifully *proportioned figures*, brings to life the unforgettable characters of *Moby Dick*.

*Sculptor, Mico Kaufman, writes* - "Moby Dick has been on my mind for many years. *What a treasure of characters for a sculptor!*

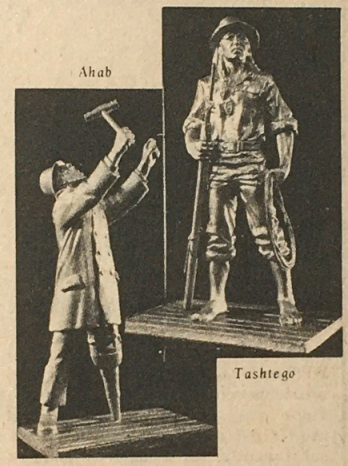
"Ahab, the tormented Captain, ready to drag his crew into the deep vortex of his passion. "All his means are sane, his motive and object mad", as he nails a gold piece to the mainmast for the first masthead who would raise Moby Dick.

"Ishmael, who survived to tell the story. A shiftless, restless teacher, who in a mood of pugnacity takes to sea on the fated ship Pequod.

"Queequeg, the cannibal harpooner of noble descent, with his bald head and small scalp-knot twisted up on his forehead. Melville's description of this giant sends shivers down your spine, yet, in his simplicity he has more truth to him than all.

"Tashtego, the long lean, Indian harpooner who traded the arrow of his ancestors for the whaler's harpoon.

"Then there's Daggoo, Starbuck, Stubb, Flash, Fedallah, the English Captain, Boomer, with one hammer arm, he also a victim of Moby Dick - each of them a joy to model."



Ahab

Tashtego

As collectors know, three elements contribute to the value of a work of art: *Limited Issue, Excellence of Quality, and the Artist.* In these, this small collection amply excels.

### LIMITED ISSUE

This series of four figures is strictly limited to 2000 sets internationally. Without exception, the molds will be destroyed as soon as 2000 sets are cast. These will truly be collectors' items.

### EXCELLENCE OF QUALITY

Each figure will be personally *inspected, numbered, dated and hand signed* by the sculptor. With each figure, the collector will receive a color slide so that he may project his *four* inch miniature sculpture on a *four* foot screen. Perfection of quality on close scrutiny is the true test of miniature sculpture.

### THE ARTIST

Mico Kaufman is a member of the National Sculpture Society and the recipient of many prizes. Among his commissions:

The Official Presidential Inaugural medal (obverse) of Gerald R. Ford, and the Official Inaugural medal of Vice President Gerald R. Ford; a Bicentennial set of 200 medals (one for each year) in the "History of America" for the Danbury Mint; "The Legendary Americans" (pewter set of 12 figures) for the American Sculpture Society; the 87th issue for the prestigious Society of Medalists; plus commissions for the major mints of America - The Medallic Art Co., Franklin Mint, Hamilton Mint, etc.

Mico Kaufman is listed in *The Who's Who in the Arts of America.*

Ishmael

### ADVANCE SUBSCRIPTION APPLICATION

YARDENN SCULPTURE, INC.
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| 1954-S | .15 | .20 | .60 | 1.45 | 4.25 |
| 1955 | .15 | .65 | .90 | 1.35 | 7.75 |
| 1955-D | .15 | .20 | .65 | 3.15 | NM |
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| | |
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| 1960 SD | 19.75 | — |
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| Roll, Ave. Circ. "S" Wheats 10 rolls | 1.55<br>14.75 |
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| roll | 345.00 |
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| 1937-S 10¢ BU | 14.50 |
| Merc. type coin BU | 2.65 |
| 1955-PDS 10¢ BU | 2.05 |
| ro l set BU | 88.50 |
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| 20¢ type coin G | 38.25 |
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## MAN WHO MAKES CHANGES

*Continued from page 44*

of the New Year, and, in some cases, prepare for the issuance of new coinage.

One such opportunity was in the realm of the aluminum cent manufactured in 1973 with a 1974 date. Another may be with a gold coin, possibly struck for the bicentennial.

Gasparro has given a gold coin a great deal of thought, principally because of the production problems that it might cause. In a candid conversation, he allowed that while such a coin may not yet be on the official drawing boards, he must nonetheless be prepared.

The reason for the preliminary preparation seems clear enough. One look at the bicentennial coins — their competition, creation, and production problems — seems to supply the answer. But in the case of a gold coin, there are even more problems.

"We haven't struck a gold coin for circulation in the United States since 1933," Gasparro says, strongly implying that technical experience with the metal is no longer in the hands of those who remember, but rather those who have read about it.

And, while the "standard timing for coin production is about six weeks from art work to trial dies," it is only after the trials that the "bugs" are worked out. "Bugs are things that take from a couple of months to a year to get out," he explains.

So, Frank Gasparro, as chief engraver, has given a gold coin considerable thought, even though he recognizes that to actually "start something . . . (it) requires a vote of the House and Senate," and that in even discussing it, "touching gold is ticklish . . . ."

Ideally, he says, "for a gold coin to look good, it should be a 1-1/8 inch size — 1.1 inches in diameter, or 28 millimeters." Getting even more specific, he notes that "258 grains of .900 fineness, or 21.6 karats" would be ideal. The ideal coin is a $10 gold piece.

An alternative size, which Gasparro says would be comfortable in terms of production, would be .835 inches — the size of the current five cent piece. "The nickel is a quarter-inch less in size than the $10 gold piece," he says, "and if we did a gold coin in that size, it would also have the sharpness of detail that the $10 gold piece gives."

Still, Gasparro says, "time is getting very short. There would probably have to be a competition, designs, models, trials . . .,..But we can do it, if we have to do it!"

*Continued on page 48*

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## MAN WHO MAKES CHANGES

*Continued from page 46*

Gasparro has a good deal of faith in the engravers and other people working for the Mint. He knows their capabilities, and is aware just how far he can push the staff in order to meet a deadline. It comes from being in government for 32 years, and from working in medallic art for more than half a century.

At age 65, when most men think about retiring, Frank Gasparro is still hard at work. What's more, he enjoys it. Back in 1923, at the age of 13, he had his first medal struck from a plaster that he made while working for a sculptor in Philadelphia named Donato.

"I loved it then," he said in a reflective moment recently, adding that it was from that time on that he decided "to make medals." Coins, at least at that time, were far from his mind.

"I cracked the Mint in 1942," Gasparro continues, "working as a junior engraver for $2300 a year. It was good pay for those days." Slowly, he worked his way to the top. In 1959, his design of the Lincoln Memorial was placed on the reverse of the cent — a simple, yet complex depiction of one of Washington D.C.'s most beautiful shrines.

In 1964, already the senior man on the staff behind chief engraver Gilroy Roberts, Gasparro was selected to do the reverse for the new Kennedy half dollar — a modification of the Presidential Seal. That job was done in record time.

Following Gilroy Roberts' retirement, Gasparro was appointed to succeed him — only the eighth man in history to hold this position of prestige and honor. Gasparro produced medal after medal, but still, after all those years, a complete American coin design eluded him.

There are interesting stories in the intial period of his chief engravership. He recalls without difficulty the time he was asked to produce the official portrait of Treasury Secretary Joseph W. Barr, a last minute appointment of President Johnson.

"He was only going to be in office for 20 days," Gasparro recollects, "and we knew that the work was cut out for us. But we all worked overtime and put the medal out in just 15 days." Barr even took time to personally thank Gasparro for such a fine effort.

Then, in 1970, the Eisenhower dollar was authorized. It had been anticipated all year long, and Gasparro had worked out a model for the coin, with a galvano even made depicting the late-President on the obverse, and the Apollo lunar landing on the reverse.

When the legislation finally passed on December 31, 1970, it was too late for the galvano to be used, and a new one with the 1971 date had to be made. But Frank Gasparro still felt pride and satisfaction: he had finally created a whole coin, destined to circulate for perhaps a generation.

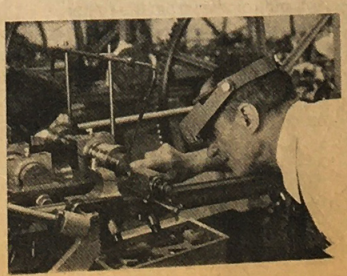
It was impossible, back in 1970, to even conceive that bicentennial coinage would one day be created, and that the dollar and half dollar would have their reverse designs changed. The policy against commemoratives was too strong within the Treasury Department.

When the day came that his designs were removed from the two coin reverses, Gasparro took the incident philosophically, but in a rare moment of artistic candor, admitted it "was hard to see the designs go."

Gasparro is one of the more modest of today's sculptors and engravers, and he consistently shows genuine amazement and sincere appreciation when someone compliments his work. Nonetheless, he was proud of both the Kennedy and Eisenhower coin reverses — sorry to see their demise. Still, that collectors hold these coins is a major comfort to the artistic pride of the chief engraver.

Sometime within the next five years, Gasparro will retire from mint service. It's inevitable, the product of government enforced policies designed to make way for younger people. But an inactive retirement is one thing Gasparro doesn't plan on having.

"I'll keep on making medals," he declares, all the while aware that while he creates his own masterpieces, such genuises as Augustus Saint-Gauden keep looking over his shoulder, helping him, in a way, to the beautiful end product.



*Frank Gasparro making adjustments on the Janvier reduction machine. This device creates working dies from galvanos or copper reproductions of the original art. By using the machine properly, Gasparro was able to increase the relief on the Eisenhower dollar coin earlier this year.*

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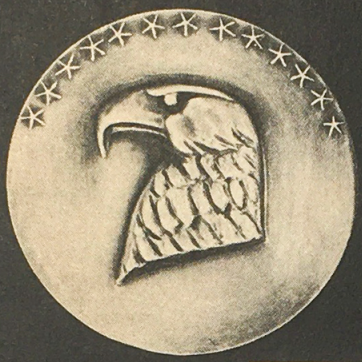
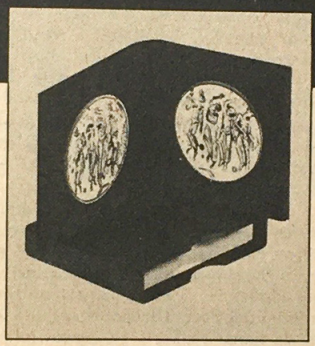
Commemorating America's Democratic System of Government

# The Four Freedoms



2¼" SILVER SHOWN ACTUAL SIZE

Sculptor—Michael Lantz



Fascinating. Technically demanding. Artistically challenging. This rare, two part art medal, *with a total of four design surfaces*, is a collector's item of rich symbolic strength, superb composition, and great original beauty. A superb work.

The Four Freedoms was designed by one of the master sculptors of our time—Michael Lantz—former President of the National Sculpture Society, Editor of the National Sculpture Review, and the recipient of many of this country's most prestigious design awards for his medallic works in bronze and silver. Personally dedicated by the sculptor to America and to the democratic system of government, the medal is a superb synthesis of the remarkable talent Lantz has displayed throughout his long and distinctive career in the arts.

**ON THE MEDAL OBVERSE** is the artist's stark interpretive portrait of the national emblem—a stern powerfully sculpted American eagle. The 13 stars signify our nation's beginnings in the 13 colonies.

**THE MEDAL REVERSE** is a carefully balanced composition of the three branches of government—the Judicial branch is represented by the scales of justice, the Legislative branch by the scroll and pen, and the Executive branch by the face of the Great Seal of the United States. In the background is the Ship of State, symbolic of the Presidency. The border of 50 stars enclosing the design symbolizes the strength and unity of the United States.

**THE INSIDE SURFACES** reveal interlocking concave and convex models of the Four Freedoms. These finely detailed allegorical works represent Freedom of Speech, Freedom of Religion, Freedom from Want, and Freedom from Fear—as guaranteed to all Americans in our coveted Bill of Rights.

**Extremely Small Limited Editions In Bronze Or Silver**

This unusually heavy art medal measures a full 2¼" in diameter. It is multiple struck in high relief, serially numbered, and engraved with the famous Medallic Art Company mintmark and the artist's signature. Each medal will be sent in a special collector's slip case which permits the medal to be opened and closed without removal from the folder.

**In solid bronze**—the traditional sculptor's medium—the edition is strictly limited to just 2,500 medals, at $17.50 each.

**In fine silver**—.999 pure, not mere sterling—the edition is limited to only 1,000 medals, at $125.00 each. (Silver weight approx. 8 troy oz.)

Because of the complexity of production and intricate striking techniques required, only one other two-part art medal has ever been produced in this country—"Inspiration", also issued by Medallic Art Company. The unique status of the Four Freedoms medal, its fine quality, artistic beauty, and great rarity, is certain to evoke demand by collectors and investors alike, especially in view of its timely significance in this Bicentennial era.

Please note that the stated edition limits are very small, and once the medal is fully subscribed no more will ever again be issued. You are urged to fill in and return the order form promptly to acquire this fine original sculpture.

**Medallic Art Company**

Old Ridgebury Road, Danbury, Conn. 06810

**Medallic Art Company** FF1
**Old Ridgebury Road, Danbury, Conn. 06810**

PLEASE RESERVE MY FOUR FREEDOMS MEDAL(s) IN:

| QTY. | EDITION | PRICE |
|---|---|---|
| ____ | SOLID BRONZE. Limited Edition 2,500. | $17.50 |
| ____ | 999 FINE SILVER. Limited Edition 1,000. | $125.00 |

All medals subject to prior sale. Please add $1.25 for silver, 75¢ for bronze, for insurance, postage, and handling. N.Y. and Conn. residents add sales tax. Sorry, no C.O.D.'s.

I have enclosed my check or money order for $ _____

Charge my purchase to: ☐ American Express ☐ BankAmericard ☐ Master Charge ☐ Diners Club

Number _____ Expiration Date _____

Signature _____
(Non-Valid Unless Signed)

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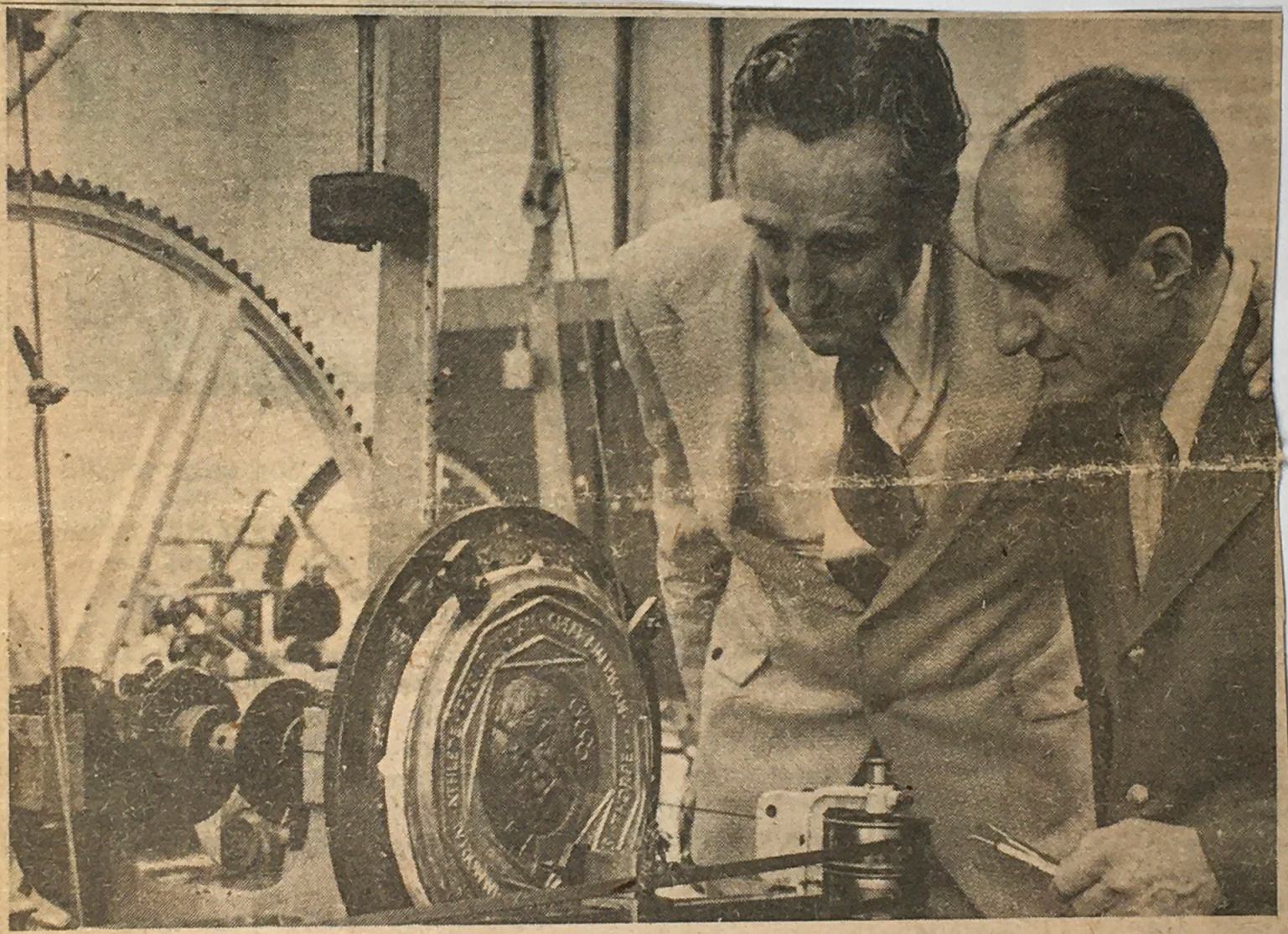
CITY _____ STATE _____ ZIP _____

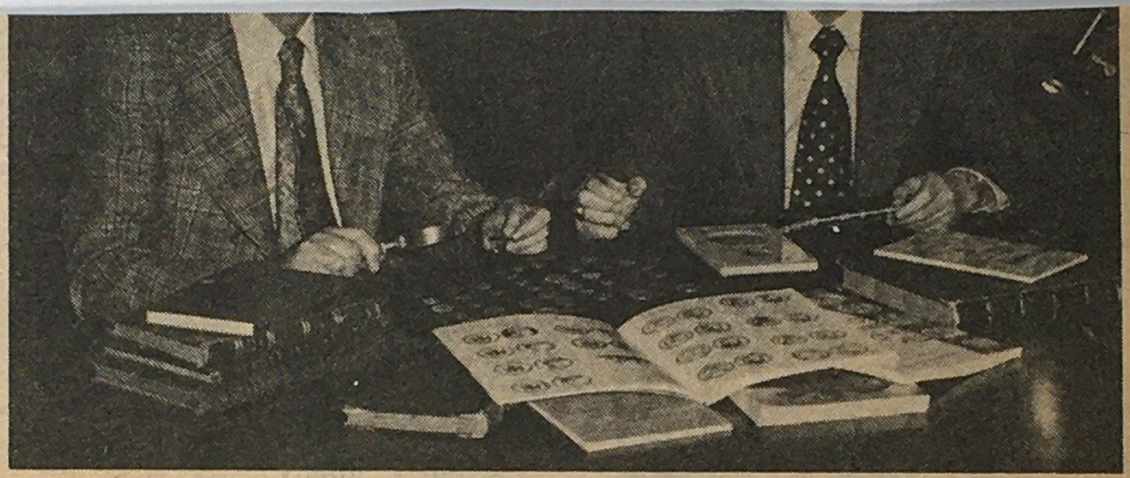
Please allow up to 60 days for delivery



# Jim Thorpe medal becomes reality

Harold V. (Tex) Brown, chairman of the Oklahoma Athletic Hall of Fame and Frank Gasparro, Chief Engraver at the U.S. Mint in Philadelphia, follow the stylus on the Janvier reducing machine, as it traces the contour of the galvano for the Jim Thorpe Memorial medal, a National medal authorized by Congress to honor the great Indian athlete. See story on page 3.

# Mint study gives data on



Q. David Bowers and James F. Ruddy

our World Coins Department. We have a proven and unsurpassed record for accurately and interestingly describing coins minted by any country or in any historical period. Our research is supported by an outstanding numismatic library assembled during the past twenty years and constantly expanding. This superior numismatic ability cannot be surpassed, and few numismatic auction services anywhere can match it. But that's not all! Bowers and Ruddy Galleries' staff of writers, catalogue designers, marketing specialists, and others are very important in publishing our high-quality catalogues, in advertising and distributing them widely, and in assuring that the most active collectors, investors, and dealers all over the world will receive the auction catalogue featuring your collection. We have a large, diverse team of specialists because they assure you of receiving the highest prices for your rare coins and currency.

Does all of this sound like the right way to offer your coins for sale? If so, permit us to tell you which kinds of coins do best at auction. We have found that price records are consistently broken in our sales when rare and scarce dates, Choice Uncirculated, and Choice Proof coins come up for bidding. The rarest pieces in the finest grades, of course, command the most attention, but superior type coins and Crisp New currency share in selling for record prices every time. More common coins in better conditions do extremely well, too!

Considering the sale of your collection, or of only a few select specimens? Instead of giving most of the profit to a dealer by selling

have subsequently uncovered

**Joniece Frank, seated, sculptor of the Jim Thorpe commemorative National medal, is surrounded by the men who helped her bring her creation to fruition: L to R, the Mint's Chief Engraver, Frank Gasparro; Carl K. Saddler, legislative representative; commission chairman Harold V. Brown, and Nicholas Theodore, Superintendent of the Philadelphia Mint.**

Coin World 3/19/75

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enlightened me a great deal.

Having been a coin collector since age 10 I have seen quite a change in prices as everyone else has, but what bothers me is the grading found in many advertisements. This has changed also which is ridiculous.

It seems to be that a plain ordinary Uncirculated coin is not a collectible item but has to be BU, Choice BU, Choice Gem BU, Prooflike Gem BU, etc. etc. Is there no end to grading? I realize that one coin graded as Unc. can be surpassed by another due to a Proof surface, but this grading has gotten out of hand.

My recent experience at a show blew my mind. I was offering an 1838, No Drapery, quarter in Unc. Many dealers said it was nice, however they said it was not a gem and in their words not desirable to them at the conservative price I was asking. Unless they have the coin it's a dog, but when they have it for sale it becomes "a truly beautiful type coin rarely seen with such a beautiful field and sharp strike" and the list goes on and on.

Let's come to our senses and get back to the real grading system.

Keep up your good work. It's a pleasure to see a company with such a great publication.

Mack Eric Rollinson
Yonkers, N.Y.

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I have been following the upcoming Bicentennial coinage intently and I'm deeply disappointed that no gold Bicentennial coin is going to be minted.

Reflecting

May 7, 1967

Frank Gasparro, of Havertown, displays model for Kennedy half-dollars that he designed with the former chief engraver at the Mint, Gilroy Roberts.

***Tributes Fill Home***

# Chief Mint Engraver Honored for Artistry

Frank Gasparo, of Havertown, has done it again. While leading a quiet life as chief engraver of the Philadelphia Mint he attracts a steady stream of recognition.

His latest award will be presented Sunday night. The Da Vinci Art Alliance will honor him as "Man of the Year" for his art contributions.

Gasparro, who has been chief engraver since 1965 when Gilroy Roberts resigned, is an engraver and a sculptor.

Gasparro is internationally known for coin designs. In this country his famous design for the Lincoln Memorial penny (the one with the small "o" on the reverse, or "tail," side) and his part in the John F. Kennedy half-dollar have won him wide recognition.

The Philadelphia Medal of Honor is his design, and it won him a $1000 award along with its design acceptance.

Gasparro is a graduate of South Philadelphia High School. He studied sculpture at the Fleischer Art Memorial. He later attended the Pennsylvania Academy of Fine Arts and studied at Rome on Cresson traveling scholarships.

He has worked at the Philadelphia Mint since 1942 and lives at 216 Westford Park dr., Havertown. The Gasparros have a daughter.

*Letters to the editor*

# Numismatic hobby outperforms criticism

Editor's note: the following open letter is in response to a syndicated investment counselor's advice which relegated the pursuit of numismatics to the very rich only and characterized collector value as "dependent on a handful of whimsical buyers."

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I am sending copies of this letter to some of my dealer acquaintances, numismatic publishers, and other hobby leaders. I am enclosing a copy of a recent column by well-known economist Elliot Janeway. The column is self-explanatory.

During the past two years the field of rare coin collecting and investment has been battered in the public press. Nearly all of this adverse criticism really has nothing to do with RARE coins but, rather, relates to problems in the field of gold bullion prices, bulk lots of silver, thinly capitalized firms trading in silver bullion, and the like.

The fact that rare coins have been superb investments over the years and have sharply outpaced the Dow Jones industrial averages, real estate indexes, and any other type of investment medium known to me is not important, apparently. Unfortunately, coin collecting has no united voice to oppose these attacks.

The effects of these attacks are cumulative. Imagine, if you will, a professional person contemplating entering the field of rare coins as an investment. After reading several such articles he logically will turn his interest elsewhere—perhaps to stamps, perhaps to art—certainly to another field which at least on the surface doesn't seem to have all of the "problems" rare coins have.

And yet, as noted, it is not RARE coins which have the problems.

In our own numismatic press it seems to me that emphasis is often on the negative. Grading, while admittedly a problem, has attracted dozens of "scare" headlines and feature articles—with the result that many collectors or would-be collectors are absolutely paranoid on the subject.

The Professional Numismatists Guild and the International Association of Professional Numismatists, two leading organizations of dealers, each respond quickly and effectively to any complaints directed against members. As a board member of the PNG and as a member of IAPN I am not aware of any long standing problems with dealers in this regard.

And yet, to read certain articles one would think that dealers did nothing but stay up late at night cleaning coins and overgrading them. This is unfair and certainly is not representative of our profession as a whole.

The reason for this letter is to encourage you as a responsible person in the numismatic hobby to give the matter a second look. Coins are a wonderful field. They offer a combination of art, romance, history, and adventure—not to mention the proven track record of being a very successful investment in the long term.

What we need to do is to EMPHASIZE THE POSITIVE—in articles, in advertisements, in contacts with others within and without our hobby. If you see a problem work on it directly—don't complain about it!

It is no secret that the coin business is in the doldrums and that business is off from what it was a few years ago. The business is not magically going to get better unless all of us do something. Other fields extol their virtues continually.

I am not in favor of saying anything which isn't true, but the fact remains that coins do have tremendous amounts of plus features—and all we have to do is state the truth and it will sound interesting and exciting.

The future of our entire hobby and profession is at stake. What the prevailing atmosphere in the coins field will be next year, the year after, or five years from now is up to YOU and ME. Let's really work to emphasize the many positive features that numismatics has to offer. If you have any comments I would be pleased to receive them.

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6922 Hollywood Blvd.
Los Angeles, Calif. 90028

## *Gasparro praised*

Having read so much criticism of Frank Gasparro's design for the proposed new dollar coin in *Coin World,* I felt compelled to add my two cents worth.

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Altogether I would say this is the finest numismatic design work since the Walking Liberty half, and that is saying a lot!

R.S. Wilson
Piercy, Calif

## *More southern execs*

I read with interest your article on the Jimmy Carter Inaugural Medal in your Jan. 12 issue. Although informative, I take exception to "The medals spearhead a massive commemorative effort, marking the inauguration of the first Southern President since Andrew Jackson entered the White House in 1829."

Upon looking up the history of Presidents in the encyclopedia, I found the following information regarding that time span which I would like to share with your readers. Andrew Jackson, James Polk, and Andrew Johnson were listed as natives of North Carolina. W.H. Harrison, John Tyler, Zachary Taylor and Woodrow Wilson were listed as natives of Virginia.

As you can see the last Southern President was Woodrow Wilson and all are buried in the South except for two. Harrison is buried in Ohio and Wilson is buried in Washington, D.C.

Perhaps some reader out there or maybe even the Carter Committee would like to define the term "Southern President."

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After waiting almost a whole year, I finally received two sets of 1976 Uncirculated coins from the Mint. I am not too happy with them. They show excessive marks and scratches, poor finish, hardly what one would expect in such sets.

Considering the price of the sets I don't think it is unreasonable to expect better coins. This is specially true of the Ike dollars. There are deep gashes on the neck and face.

While the Mint considers new coins, they could give a little more attention to the present ones and ship presentable pieces for the price they ask. I can truthfully say that I have seen better coins in daily circulation.

COMMENTARY

# 'International' means in-depth

PART II

*In-depth book reviews, rather than two-paragraph quickies, are one accomplishment of Coin World's* International section under the editorship of Courtney L. Coffing and David T. Alexander.

The ideal is to provide the reading and will be seen abroad in the future, making contacts and keeping up with the big stories as they happen on the great stage of international numismatics.

One area of particular interest and importance to collectors of world coins is the panorama of new issues. With more than 130 independent countries

around the world for this voluntary contribution to the international section.

From March 17, 1976 through March 16, 1977, more than 75 major new issue spot stories have appeared, covering all types of world coins; 42 such descriptive stories greeted new bank notes.

In-depth coverage

*Letters to the editor*

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In-depth [illegible]

Mr Roberts

# THE MINT

## AT PHILADELPHIA

VOL. II, NO. 8 U. S. MINT AUGUST 1964

### FRANK GASPARRO A WINNER!

We are very proud to announce that one of the entries of Mr. Frank Gasparro, our Assistant Chief Sculptor & Engraver, has won first place in the Treasury Safety Council Emblem Contest by being the design which, in the opinion of the Executive Board of the Council, best signified the basic functions of the Council.

The purpose of the contest was to create an appropriate symbol by which the Treasury Safety Council could be readily identified and to publicize the Department's fire, safety, and civil defense programs. The emblem is to appear on the Council's monthly Safety Bulletin, its annual Safety Progress Report, and its official letterhead.

The contest was open to all segments of the Treasury Department and 532 employees representing the 13 Bureaus responded by submitting a total of 1150 sketches. Fourteen Philadelphia Mint employees submitted a total of 30 designs for consideration. Entries were judged primarily for originality of idea and visual identification of the Council's activities. Cash awards of $100. (1st prize) and $50. (2nd prize) were announced, as well as honorable mention certificates for the next 3 best entries.

On August 17, Miss Eva Adams, Director of the Mint, wrote a congratulatory letter to Mr. Gasparro. She said, "You have brought high honor to the entire Mint service and I just can't tell you how pleased we are."

In the near future, Mr. Gasparro will journey to Washington in order to attend a ceremony during which he will receive his award from the Assistant Secretary for Administration of the Treasury Department and to receive the plaudits of Bureau personnel.

Mr. Weatherbee, the Assistant Secretary, wrote the following to Mr. Gasparro: "If any effort, no matter how small or trivial, helps to prevent an accident or personal injury, then the effort was worth doing and deserving of recognition. You can be proud of this contribution you have made to the Treasury Safety Program. Again, congratulations for a job well done."

On behalf of Mr. Sura and the employees of the Philadelphia Mint, we would like to add our congratulations to Mr. Gasparro and express our appreciation for his outstanding performance, which has resulted in putting our Mint "on the map."

# Roberts Proves 'Father Doesn't Always Know Best'

By John O. Amos

The old saying "Father Knows Best," doesn't always hold true. Living proof of this statement is our ninth entry to "The Worthy Line," Chief Mint Engravers of United States.

"My father wanted me to be a musician. He felt the art field was too heartbreaking. . .too competitive. . .too difficult," recalls Gilroy Roberts, the ninth chief engraver at the United States Mint.

During his youth, Roberts did study the violin, but admits he hardly touches it anymore.

For Roberts to go into the field of art, however, was an inherent natural. "Both my parents were artists and there was always an artistic atmosphere around the house. Other artists would stop by, and there were always discussions on art," Roberts remembers.

"My father worked for Alexander Phimister Proctor, the famous animal sculptor, and my mother was active in portraiture, painting and sculpturing," Roberts said.

"My father was a sculptor and did things in the round (three-dimension) but neither of my parents was involved in medallic art," Roberts said.

## EIGHTH IN A SERIES

Roberts noted that his early experience was in the realm of small sculpture. "My early work was with modeling clay, then wood carving and stone sculpting," he said.

Roberts was born in Philadelphia, Pa., on March 11, 1905. His early days were spent in Bedford in Westchester County, New York, and in New York City.

"Bedford was a small town then and we lived out in the country," Roberts recalls.

He attended high school in New York State. In 1934 and 1935, Roberts attended evening art class at Frankfort High in Philadelphia, where he studied under Paul Remy.

In his spare time, he modeled and carved small sculptures for commission and for exhibit in National exhibitions.

In 1936, Roberts took and passed a competitive Civil Service examination for the position of assistant-sculptor and engraver at the United States Mint.

Roberts began work at the Mint on June 3, 1936, as an understudy of John Sinnock, then chief engraver. He continued in that position until January 6, 1938, at which time he accepted a position as an engraver in the Bureau of Engraving and Printing in Washington, D. C.

While serving as an engraver at the Bureau of Engraving and Printing, Roberts became proficient in the art of bank note engraving. He did the portraits on a number of official revenue stamps and postage stamps, including the three cents Ralph Waldo Emerson and the three cents Charles W. Elliot, the one-cent Stephen Collins Foster and the one-cent Eli Whitney in the famous American series.

During his time in Washington, Roberts studied under Eugene Weis and Heinz Warneke at the Corcoran Art School in Washington from 1939 until 1943.

He returned to the Mint on May 1, 1944, as an assistant to Chief Engraver Sinnock, where he continued the study of bas relief with Sinnock.

Sinnock died on May 14, 1947. On July 22, 1948, Roberts was appointed as Chief Engraver of the Mint by President Harry S. Truman.

Roberts resigned his position as chief engraver at the age of 59 on October 8, 1964, and in doing so became the first chief engraver in the history of the Mint who did not die in office. He had served as chief engraver for 16 years and had spent a total of 28 years working for the government, 26 years at the Mint and two years at the Bureau of Engraving and Printing.

**Gilroy Roberts is shown working on the model for the obverse of the Kennedy half dollar. The former chief engraver at the United States Mint prepared the likeness of the late President for the Presidential Mint medal by studying photographs and by observing him work at the White House.**

In announcing his retirement, Roberts said, "I'm retiring under the advice of my physican who advised me to curtail my activities. I had originally intended to relinquish the job next March, but I do want to have a little more relaxed life, see a little more of the world, do a little traveling and pursue some outside interests."

Roberts did not retire from the world of minting, however. He accepted a position as chairman of the board of General Numismatics Corporation.

In his new capacity, Roberts has been given the opportunity to do the traveling he longed for --he personally "shopped" for the intricate machinery being installed in the Franklin Mint, the name chosen for the new organization established by General Numismatics Corporation. His trip took him to the Orient and back, among other places.

Gilroy Roberts was described by one of his friends as a kind man, who would tend to hide his brilliance as an artist, and his contribution to numismatic history, under a modesty that is foreign to the 20th century and its go, go, go attitudes.

But let him warm to his subject, that of creating beauty, no matter in what area, and he forgets to be shy, and he starts to talk faster, his face lights with a half smile. He never forgets to be kind, however, and he never ducks an issue. He is forthright and honest and has helped many a numismatist solve a knotty problem by explaining how such a thing could have come about within the confines of Mint security.

Engravers are very human. When asked when he was married, the former chief engraver said, "It was about 34 years ago . . I believe it was September. . isn't this awful? I'm not very good at remembering dates." he apologized.

We are told Mrs. Roberts is a very understanding woman, who will guide her illustrious husband, come anniversary time. Mrs. Roberts is the former Lillian Pancoast. The Roberts have one son, John Taylor, who is psychologist in industrial relations.

Gilroy Roberts' hobbies include astronomy, telescope making ("from the lens on up," he reported) and boating. He is also very interested in precision instruments and machinery, scientists and scientific developements.

In 1960, Roberts presented a lecture on Maksutov telescopes at the Astronomical League Convention at Haverford College at Haverford, Pa.

Roberts believes that man is living in a most remarkable and challenging era in the absorbing history of mankind, and he enjoys it.

Roberts received honorary mention in the 1951 National Society bas-relief Exhibit, and a gold medal and citation International Exhibit of coins and medals Madrid, Spain, 1951 and he exhibited work in the National Exhibitions at the Pennsylvania Academy of Fine Arts, the Corcoran Galleries and in International Exhibits in Paris and Rome.

Roberts' best known work is the obverse of the John F. Kennedy half dollar. There is probably no other coin in history that is in such demand by the people of the world as the Kennedy Half.

The Kennedy half provided the citizens of the world with a momento of their beloved leader that will remain for years.

(See the accompanying story in which Gilroy Roberts, in his own words, reminisces on the creation of the Kennedy half dollar.)

Upon completion of the half dollar, Roberts placed his initials GR on the truncated bust of the coin. When the coin was released, rumors flew hot and heavy that the initials were really a hammer and sickle marking the spot where the late President was shot.

The Treasury Department continuously denied this and was finally forced to issue a special bulletin, which included enlargement of the coin showing that Roberts' initials, not a hammer and sickle, were at the base of the neck.

The bulletin said, "Somehow a rumor was started that it is a hammer and sickle, and many people believed this insidious tale. It is not true. No Communist symbol appears on any American coin."

We will hot go into details on the designing of the coin, as Roberts himself explains this in the accompanying story.

Other coins designed by Roberts include the Denmark five kroner, 1944; El Savador 50 and 25 centavos, obverse, 1953; Cuba one peso, 50, 25 five and one centavo, obverse, 1953; Haiti 10 and five centimes, obverse, 1958 and Liberia one dollar, 50, 25, 10, five and one cent obverse, 1959.

United States Mint List Medals: Presidential series: Harry S. Truman reverse; portraits of Dwight D. Eisenhower, first and second terms, John F. Kennedy, Lyndon B. Johnson. Secretary of the Treasury series: portraits of G. M. Humphrey, Douglas Dillon. Director of the Mint series: portraits of William H Brett and Eva Adams.

Congressional Medals: Irving Berlin, 1954; Dr Jonas Salk, 1955; Sir Winston Churchill obverse, 1955; a medal of Ulysses S. Grant and Robert E. Lee honoring the surviving veterans of the War Between the States, 1956; Admiral Hyman George Rickover reverse, 1958.

Other medals: Annual Assay Commission series of many medals obverse and/or reverse; Peary Navy reverse, 1945; Director of the Mint marksman, 1948; Department of the Interior award obverse, 1948; Atomic Energy Commission medals: Enrico Fermi, 1956, Ernest Orlando Lawrence, 1960, Citation medal, 1960.

United States Stamps: Famous Americans Commemorative Postage Series of 1940: Portraits of Ralph Waldo Emerson (3 cents); Charles W. Eliot (3 cents); Stephen Collins Foster (1 cent); Eli Whitney (1 cent). Stamped envelopes (1962); 8-cent airmail (Jet Plane); 5-cent Abraham Lincoln profile. Numerous revenue stamps.

Private commissions: American Numismatic Society medal of Louis O. West; Medallic Art Company of New York medals of William T. Louth, Julius Lauth, Frances Trees; Helen Keller Foundation portrait of Helen Keller; Drexel Institute medal of founder Anthony Drexel, memorial tablet of Charles T. Bach; Patriots Memorial, Valley Forge, Pennsylvania a series of State seals; Institute For Advanced Study Princeton, New Jersey medal of Albert Einstein; Metropolitan Life Insurance Company portrait of F.W. Eckers; Scripps Howard Newspaper Alliance medal of Ernie Pyle.

American Golf Association portrait of Bobby Jones; Life Golf Tournament portrait of Ben Hogan; Yeshiva University, New York City, portrait of Albert Einstein; Radio Corporation of America medal of General David Sarnoff; Woods Hole Oceanographic Institute portrait of Henry Bigelow; American Medical Association portrait of Dr. Hektoen; Montana Centennial Medal of three Governors of Montana, Babcock, Toole, and Edgerton; National Commemorative Society, "In God we Trust medal, and others.

Exhibitions:

National: Pennsylvania Academy of Fine Arts, Philadelphia, 1930, 1934, 1945, 1946: Corcoran Gallery of Art, Washington, D. C.; National Sculpture Society, New York.

International: Paris, France, Italy, 1961; and the Hague Netherlands, 1963.

Lectures: On U.S. coins: American Numismatic Society, New York, 1961, The Exchange Club, Philadelphia, 1962.

Awards: National Sculpture Society Bas-Relief exhibition, 1951, honorable mention. International exhibition coins and medals Madrid, Spain, 1951, gold medal and citation.

Member: National Sculpture Society; Franklin Institute; Rittenhouse Astronomical Society; Philadelphia Sketch Club.

# Gold 'finger bars' figure in Florida suit

A trio of gold "finger bars" figure prominently in a fraud suit filed in Broward County, Florida Circuit Court by attorney Peter B. Atwood against treasure salvor Melvin A. Fisher of Key West.

The bars, which Atwood says he received as collateral on a $25,000 loan to Fisher on Jan. 3, 1973, were represented as antiquities worth $27,000, the Fort Lauderdale attorney alleges in his suit. He states that Fisher assured him that the pieces were authentic products of the Mexico City Mint, made in 1659.

Atwood, once attorney for Fisher in 1972-73, is seeking $200,000 in damages from Fisher, his Treasure Savors Inc., and from Mendel Peterson of Virginia. Peterson, once chairman of Armed Forces History at the Smithsonian Institution in Washington, D.C., allegedly helped establish the $27,000 value for the bars, according to the suit.

Peterson, author of the Smithsonian's publication *History under the Sea* and long-time associate of underwater explorer and inventor Ed Link, allegedly expressed to Fisher in a letter of October 1973 his apparently later belief that the bars were in fact false, Atwood asserts.

American Numismatic Association President Virgil M. Hancock, Bellaire, Texas, has examined the three bars, which Atwood asserts Hancock has called "pure and simple concoctions, fakes and frauds," which "never saw the inside of the Mexico City Mint."

Hancock told *Coin World* that he took the bars to Texas Agricultural and Mechanical University's Nuclear Science Center in College Park, Texas, for Neutron Activation testing. This method, Hancock stated, reveals the metallic content of alloyed gold.

A museum piece from the Mexico Mint of the 1600s registered gold with silver and copper in the alloy, Hancock reported. The three finger bars were composed of an alloy of gold and zinc; the latter metal is "impossible" in Mexican gold of this era, the ANA chief executive asserted.

Zinc-alloyed gold is a modern development especially used in dentistry, Hancock stated, and it is his opinion that the bars are dental gold, "modern fabrications and not the original products of the Mexico City Mint in 1659."

The ANA president described the bars to *Coin World* as bearing stamps reading "1659," 20 years before the Mexico Mint began processing gold. They lack the legally-required Spanish assayer's initials and symbol, mandatory statement of fineness stamped into the metal, and the "assayer's bite," a testing mark on one end of the bar, he said.

The fraud suit is not the first action Atwood has brought against Fisher. The Fort Lauderdale attorney sought a court order in Dade County courts in 1974 for repayment of the $25,000 loan, which he stated was due Feb. 3, 1973.

The suit was dismissed after two gold pieces were introduced as collateral on the loan, eight-escudo doubloons of Mexican colonial type, which Atwood says were valued at $1,000 each by Fisher at the time the treasure diver conveyed them to the attorney.

The two coins, were allegedly called "concoctions manufactured with counterfeit dies" by Hancock, who stated his belief that "they were made within the past 10 years."

The presiding judge, however, accepted the valuation of $1,000 each, Atwood told *Coin World*, and charged the attorney with violating Florida's usury laws in his acceptance of these gold pieces as part of the alleged loan agreement.

Treasure Salvors Inc. has asked Broward Circuit Judge Frank Orlando to order Atwood to return both the disputed coins and bars to their custody.

Attorney Atwood says that he had offered the three bars and the two coins to a coin firm based in Chicago, Ill., on Jan. 10, 1974. In his suit, it is stated that "Purchase of these items was refused because the appraiser determined that the coins and bars were modern fabrications and not the original products of the Mexico City Mint in 1659."

Fisher has made headlines in the past two years with his diving off Florida's Marquesas Keys, where he believes he found the wreck site of the Spanish treasure vessel *Nuestra Senora de Atocha*, which sank in 1622. Coins, bars and artifacts from the site were recently exhibited in Washington, D.C. by the National Geographic Society.

# *RTI findings will aid in Mint planning*

FROM PAGE 1

Philadelphia Mint is the Bureau's only facility which now fabricates coinage strip in-house. It will turn out 46 million pounds, more than 25 percent of the 160 million pounds of Mint-wide strip expected to be required for the bronze cents and cupronickel five-cent pieces which the nation will require in fiscal year 1978.

The Philadelphia Mint also fabricates in-house the clad coinage strip used in dimes, quarters, half dollars and dollars. MacDonald estimated over nine million pounds, or 22 percent of the total coinage requirements for clad coins, would be produced in Philadelphia.

Mint management, he said, continues to seek and make improvements in the coin manufacturing process, in order to offset inevitable rises in the cost of producing coins.

The Acting Director of the Mint spelled out to the subcommittee a number of problems which the 95th Congress would be called upon to resolve, in relation to the Bureau of the Mint.

Among these are recommendations arising out of the Research [illegible] for [illegible]

cost of producing the cent to exceed its face value by about 1980," he added.

MacDonald stressed that the Treasury Department feels that no decision should be made regarding the future of the cent without full-scale public hearings and a thorough understanding of the impact on the consumer and the various institutions involved.

Before the House subcommittee, where the subject was dealt with at greater length, the Acting Director said it was his opinion, and he thought he spoke for the Treasury as well, that "we owe it to the public to advise it as to what the cost of the one-cent piece is, and what it may be in the next five or six years.

"If the public wants the 'penny' at the cost we forecast, they ought to have it, but a decision should not be made, unilaterally, without consumer input."

MacDonald told *Coin World* he expected that Congress would request a Treasury-Mint study of the issue, which would solicit public opinion at the grassroots level. He also expressed amazement that the disappearance of 16 aluminum cent patterns should have stirred so much more public i[illegible]

# Hard Work Makes Dream Come True For Gasparro

By John O. Amos

A profile of a dream, hard work and reward. .This is the story of Frank Gasparro, the 10th chief engraver of the United States Mint.

As a child Gasparro possessed an intense interest in art. As a young man he said he would like someday to work at the United States Mint. On February 23, 1965, he reached the top of his profession.

His dream came true. February 23 Gasparro was sworn in as chief engraver in ceremonies held at the U. S. District Court in Philadelphia with Judge Alfred L. Luongo administering the oath of office.

## NINTH IN A SERIES

Gasparro was born in Philadelphia on August 26, 1909. His father was a professional musician who played the double bass, viola and violin in an orchestra.

Gasparro has a great love for music, undoubtedly inherited from his parents; however, even at an early age, his first love was art.

His talent and love for art was evident even before grade school. He started drawing almost as soon as he was big enough to hold a pencil.

Gasparro's thirst for knowledge in the field of art was apparent at the grade school age, when he started attending classes at the Fleisher Art Memorial in Philadelphia.

In 1924 Guiseppe Donato, who had in the first decade of the 20th century served as an assistant foreman to the internationally renowned sculptor, Rodin, took Gasparro under his wing. The future chief Mint engraver was 15. Donato apparently recognized his talents and gave him private lessons.

He would visit Donato's studio, where Donato taught him the fine points of the art. Often he allowed young Gasparro to help him with his works.

Gasparro continued to study under Donato until 1929, even after his graduation from South Philadelphia High School. He enrolled at the Pennsylvania Academy of Fine Arts in Philadelphia in 1928, where he studied under sculptors and medallists Charles Grafly, Walker Hancock and Albert Laessle until 1931.

Hard work and talent paid off handsomely for Gasparro in his early life. While he was at the academy, he won two separate Cresson scholarships granted by the academy; this allowed him to study and to work abroad.

The scholarships, which were selected by a jury on the basis of competitive works, allowed him to do valuable research work in Italy, England, France, Germany and Sweden during 1930 and 1931.

Gasparro launched his professional career in 1932 at the age of 23 as a freelance sculptor, working primarily in statuary art and commercial plaster models.

He continued in this field until 1937, at which time he joined the staff of the Federal Art Administration, which was part of the Works Progress Administration under the Roosevelt administration during the depression.

Under the FAA, each artist was given a salary and allowed to work on any project he wished. However, all the artists' works became property of the government, which placed their works in government buildings, parks, playgrounds, etc.

Gasparro did sculptures at this time which were placed in wading pools in playgrounds in the Philadelphia area. Some of his works from this time are still admired.

He returned to freelance sculptoring in 1941, but in early December, 1942, a letter was delivered to Gasparro from the U.S. Mint, which began a new era in his life.

**The dedicated and talented 10th chief engraver of the U. S. Mint, Frank Gasparro, is shown working on the reverse of the John F. Kennedy Mint medal. Gasparro was sworn in as chief engraver on February 23, 1965.**

The letter asked Gasparro to come to the Mint. His boyhood wish to work at the Mint was fulfilled, and he started to work there in late December of the same year.

At 33, Gasparro launched his illustrious Mint career as a junior engraver. From there, he progressed to an engraver's assistant to sculptor to engraver and in April, 1962, he became assistant chief sculptor and engraver.

On October 8, 1964, Gilroy Roberts resigned as chief engraver of the Mint and on February 11, the United States Senate gave immediate approval to President Lyndon B. Johnson's recommendation that Gasparro succeed Roberts. His hard work had been rewarded.

Thus on February 23, at age 55, Gasparro became the 10th man in "The Worthy Line."

Senator A. Willis Robertson (D-Va.) chairman of the powerful Senate Banking and Currency Committee said of Gasparro, "This appointment of a talented and experienced member of the staff is a tribute to Mr. Gasparro and to the Treasury and the Mint."

In recommending Gasparro's appointment, Miss Eva B. Adams, director of the Mint, said, "I can rest easy if Frank Gasparro is in charge of this division of the Mint. As you know the Engraving Division has full responsibility for supplying both Mints with dies, which under our crash program is no small task.

"He is well liked by his fellow workers and acknowledgment of his confirmation would be a great boost in morale to the workers in the Mint, as Frank Gasparro is not only a splendid artist, but also has the administrative ability to run his department. This combination is hard to find."

Among his duties is supervising the production of some 30,000 dies a year for all U. S. coinage and medals produced at the Philadelphia Mint.

Romance with an international flavor within the city of Philadelphia entered Gasparro's life in 1930, in the name and charming person of Julia Johnston of Ridgeway, Pa.

It seems Miss Johnston, through her brother, knew a Swede who had returned to America on the same boat with Gasparro in 1931. The Swede knew a Japanese sculptor who had a studio in Philadelphia. Miss Johnston and her Swedish friend went to see some of the Japanese sculptor's works in his studio.

Among the three or four other artists sharing the same studio with the sculptor was Gasparro. To make a long story short, on November 9, 1939, Miss Johnston changed her name to Mrs. Gasparro.

Gasparro and his pretty wife, along with their red cocker, Ruggles, of Red Gap, live in Havertown, Pa., outside Philadelphia. Their lovely and brainy daughter, Christina, 22, is a graduate of Bryn Mawr College and will receive her master's degree from the University of Pennsylvania this May. Miss Gasparro plans to continue her work in classical studies (Greek, Latin and linguistics) toward her doctorate degree.

The chief engraver could well be called a man totally absorbed in his work. His chief recreation consists of teaching an evening adult class in sculptoring at Fleisher Art Memorial, where he studied as a child.

In what little free time he has at home, Gasparro does sculptures and things in the round in plastilene, a sort of wax, which he casts in plaster. He has won a number of awards for his work in the round.

He is very interested in mythology, and many of his outside works in the round have a mythological trend, reflecting this interest.

The popular chief engraver enjoys all kinds of music, especially classical, paihtings, dancing, ballet and all phases of art. He has a medal collection, but no coins!

He is a member of the Society of Medallists, the French Society of the Medal and Pennsylvania Academy of the Fine Arts Fellowship board of directors.

Those in the hobby who have the privilege of knowing Gasparro are struck initially with his air of a man who finds life good, a man who obviously enjoys a number of things in life, including his work, a man who savors each experience.

Little smiles crinkle at the corner of his eyes, an easy smile, are evident at first meeting. Then, after this first impression of well-being and well-adjustment, comes the impact of Gasparro as an artist. His intensity in this area instantly dominates, and the Gasparro known to students of medallic art and coinage emerges.

The man who communes with the ancients... the man who studied the masters. . .the man who can translate virtually a lifetime of study and experience in his field into a fresh and important contribution each time he begins work on a new coin or a new medal. . .this is the Gasparro one knows, even after a short acquaintance.

A melding of normalcy, niceness and great artistry, together with obvious pride in his family, his wife, Julia, who sparkles herself, and their daughter, Christina, who is no mean student of the classics herself, makes Frank Gasparro one of the outstanding and interesting candidates for The Worthy Line.

Gasparro's work at the Mint has included portraiture, low and high relief medals and insignia designing. He is probably best known to coin collectors for his reverse of the Kennedy half dollar, 1964, and his design and execution of the reverse of the Lincoln Memorial cent in 1959.

Gasparro's favorite work was his Philadelphia Medal of Honor, which he designed in 1955. He received a $1,000 award from the city of Philadelphia for the winning design.

In 1964, Gasparro won the emblem contest sponsored by the Treasury Safety Council. His design was selected by the Council over 1,149 other entries submitted by 532 employes representing all 13 Treasury Bureaus.

He is presently working on the obverse of the new Secretary of Treasury medal honoring Henry Fowler for the Mint series.

Foreign coins designed by the talented chief engraver include Guatemala Revenue, 25 Centavo, 1943 and Bolivia Revenue, Un Condor, obverse.

Annual Assay medals designed by him are 1949, reverse, U. S. Treasury building; 1950, obverse, first meeting; 1951, reverse, eagle and Mint, 1952, first Mint and 1965, obverse and reverse, inspecting the first coins.

Presidential medals for the Mint series include President Eisenhower, reverse 1954 (Freedom) and President Kennedy, reverse.

Other designs and models prepared by Gasparro at the U.S. Mint include:

Federal Security Agency medal, 1951, obverse, eagle; Federal Security Agency Service Award emblem; Provost Marshal General badge, 1951; Coast Guard Commendation medal 1952, obverse and reverse; White House Cap Device insignia, 1953; Secretary of the Treasury medal, 1953, reverse (U.S. eagle seal); Department of Commerce medal, 1952, obverse and reverse.

Department of Commerce emblem, 1952; Central Intelligence medal, 1953, obverse and reverse; Central Intelligence star, 1953; Central Intelligence Distinguished medal, 1955, obverse and reverse.

Treasury Department Secret Service Guard Cap and Breast Badge, 1954; U. S. Secretary of the Treasury Robert B. Anderson; Dr. Thomas A. Dooley III Congressional medal; Vice Admiral Hyman G. Rickover Congressional medal, portrait-obverse.

Pony Express medal, 1 5/16 inch, 1960; Pony Express medal, 2¼ inch, 1960; U. S. Secretary of the Treasury Medal George M. Humphrey, reverse; U. S. secretary of the Treasury Medal Douglas Dillon, reverse.

Private commissions prepared by Gasparro include the Stroud Jordan medal, 1953 and the Philadelphia Medal of Honor, 1955.

Exhibitions: He showed Victory medal of World War II in plaster (private collection) at the Pennsylvania Academy of the Fine Arts in 1950. In private collections may be found his Truman medal which is three inches in diameter in bronze, and the World War Victory medal in plaster 14 by 14 inches.

He has five medals on permanent exhibition at the Smithsonian Institution museum. His work has been shown in foreign exhibits at the Paris Mint, 1949-50 annual Assay medal, 1949 bronze Treasury building, two inches in diameter; Madrid, 1951 International Medallic Exposition, at which time he received a citation, and at the Rome International Medallic Exhibition he showed a 1953 Coast Guard Commendation medal, and reverse of the 1949 Annual Assay medal.

He has been listed in Who's Who in American Art in 1947, 1948, 1949, 1953, and 1963, and is a member of the Philadelphia Artist Equity Board of directors.

Conclusion

## MINT DIRECTOR EXPRESSES APPRECIATION

At a Treasury Department press conference recently, Miss Eva Adams, Director of the Mint, paid tribute to the employees of the Denver and Philadelphia Mints for their superb performance of duty in meeting the nation's coin crisis.

"The tons of metals now leaving the Mints every day in the form of finished coin is as much an achievement on the part of the brain and brawn of Mint workers as it is of the machinery they operate," Miss Adams said.

Continuing, she stated, "Working long, irregular, and strenuous hours, sacrificing vacations, these folks who constitute the Mint family have shown a dedication to duty that is unsurpassed in the Federal service. Each and every employee of the Mint has contributed in full measure to the results that are now being accomplished. Special recognition is given, too, to the American Federation of Government Employees and to the Mint lodges for their constructive and enthusiastic support which has contributed so largely to increasing the Mint's production potential."

* * * * * * *

## HOW MUCH ARE YOU WORTH?

A plain bar of iron is worth $5.00. This same bar of iron, when made into horseshoes is worth $10.50. If made into needles it is worth $4,285. If turned into balance wheels for watches it becomes worth $250,000.

This is true of another kind of material - you. Your value is determined by what you make of yourself.

* * * * * * *

## NEW LEAVE SYSTEM UNDER STUDY BY CSC

The Civil Service Commission is considering a change in the Government's leave system in order to curb alleged sick leave abuse.

According to the Commission, this abuse usually involves not more than three days. With this in mind, a suggestion has been made to cut sick leave from thirteen to eight days a year and increase annual leave by five days and change its name to "personal leave."

Under the revised plan, illnesses of longer than three days would be charged to sick leave, which would continue to be accumulated without limit; however, shorter periods of illness would be charged to "personal leave." The present ceiling on accumulated leave would be raised from thirty days to allow a higher limit on "personal leave." Upon leaving the Federal Service, employees would be paid for all accumulated "personal leave" to their credit.

The idea is that employees would be less likely to abuse their sick leave privileges if they knew it would be cutting down on vacation time.

Other approaches under consideration:

The tightening of administrative controls - home visits or requirement of doctors' certificates. This would hopefully discourage people from using sick leave for reasons other than illness.

Providing some other form of employee benefit - cash, retirement credit, or conversion to annual leave - in exchange for the unused sick leave. This is aimed at curbing the increased use of sick leave privileges by employees leaving the Government service who feel they will lose or forfeit an earned benefit.

* * * * * * *

## PROMOTIONS EFFECTIVE IN JULY

Congratulations and best wishes for future advancement to the following employees:

From Foreman, Coin Press Section, to supervisory Production Controller, GS-9, in the Coining Division, effective on July 5, 1964:

CHARLES LUDOVICO

From Machine Operator to Annealer in the Proof Coin & Medal Production Section, Coining Division, effective July 7, 1964:

WILLIAM E. WHITMORE

From Helper (General) to Machine Operator in the Proof Coin & Medal Production Section, Coining Division, effective July 19, 1964:

FRANK J. HARDMAN
GEORGE J. SPARTA

From Clerk-Typist, GS-2, to Mail & File Clerk (Searching) in the Mail & Records Section, ADP Division, effective July 19, 1964:

PATRICIA A. STEPHENS

* * * * * *

## WHAT IS LEADERSHIP?

What is this quality of leadership which private industry and the Government are constantly seeking in their employees? It is possessed by dynamic and informed people who have the ability to motivate others to perform to the best of their ability in order that the highest efficiency and economy may be achieved by the organization.

These gifted people realize that each employee under their supervision has his own aspirations and capabilities which must be taken into consideration and that they function more effectively when they understand their jobs and how their individual contributions help to accomplish the Agency mission. Much more is accomplished when an atmosphere of team effort is present in an organization.

Each supervisor is (or should be) a leader - one who stimulates his group to produce to the best of its ability. This necessarily requires that the supervisor be ever aware of ways to motivate his employees.

The knowledge that good work performance will result in serious consideration for promotional and training opportunities results in motivation to do a still better job. Employees should be reminded periodically that they will receive recognition and reward for outstanding contributions.

* * * * * *

## SOMETHING TO THINK ABOUT

Middle age is when you have the choice of two temptations and choose the one that will get you home earlier.

Modern definition of a boss: He's the man in your office who is early when you're late and late when you're early.

All human progress, like baseball, involves a certain amount of risk. You can't steal second while keeping one foot on first.

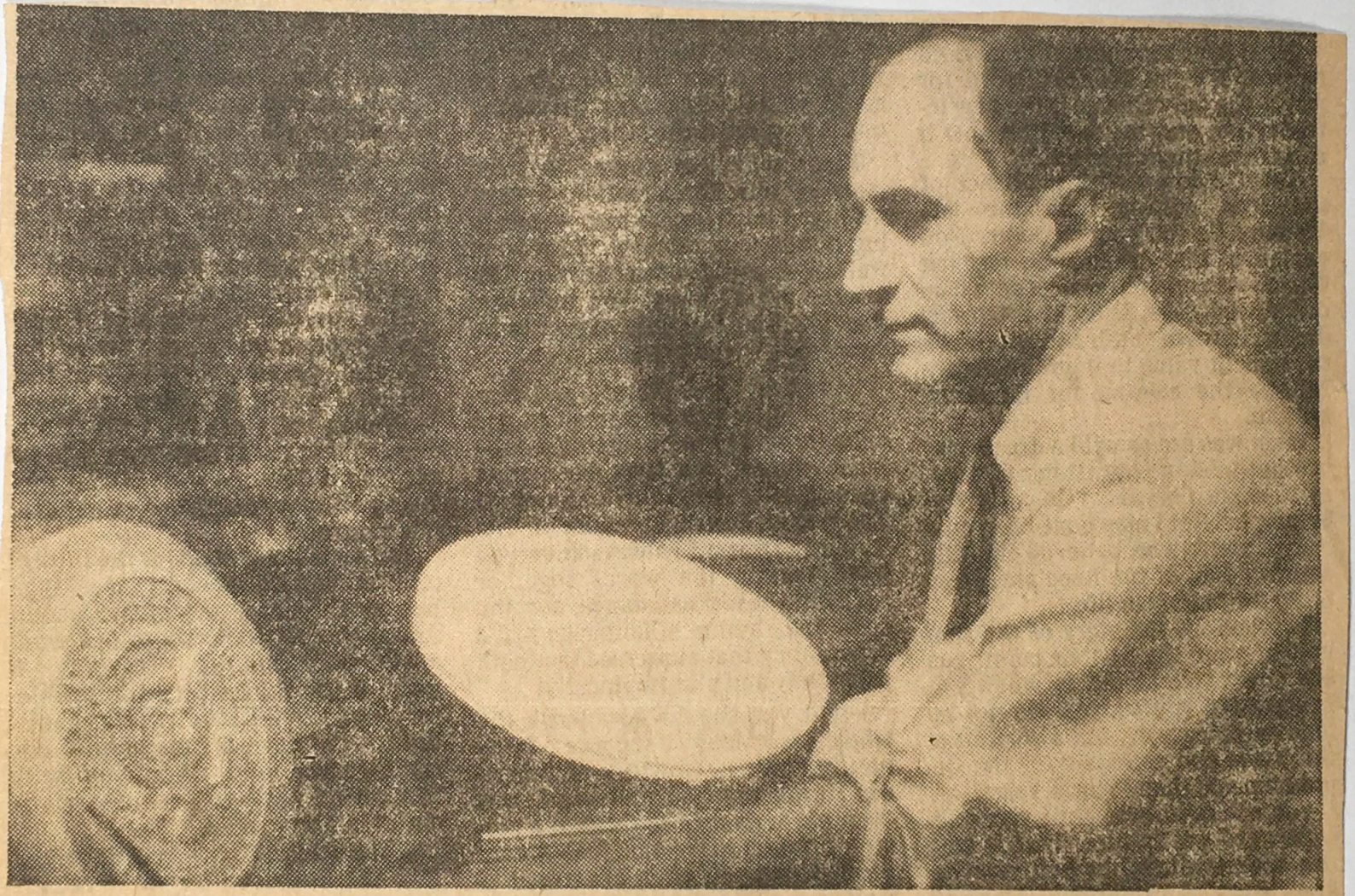
Compromise: When two people get what neither of them wanted.

Man's conscience doesn't prevent him from sinning; it merely prevents him from enjoying it so much.

An opportunist is a man who never casts his bread upon the waters until he's sure the tide is coming in!

THE PAY SCALES OF THE CLASSIFICATION ACT OF 1949
AS AMENDED BY THE GOVERNMENT EMPLOYEES SALARY REFORM ACT OF 1964
EFFECTIVE JULY 5, 1964
GENERAL SCHEDULE - BASIC PER ANNUM RATES

| Grade | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 3680 | 3805 | 3930 | 4055 | 4180 | 4305 | 4430 | 4555 | 4680 | 4805 |
| Old | 3620 | 3725 | 3830 | 3935 | 4040 | 4145 | 4250 | 4355 | 4460 | 4565 |
| Incr | 60 | 80 | 100 | 120 | 140 | 160 | 180 | 200 | 220 | 240 |
| 3 | 4005 | 4140 | 4275 | 4410 | 4545 | 4680 | 4815 | 4950 | 5085 | 5220 |
| Old | 3880 | 3985 | 4090 | 4195 | 4300 | 4405 | 4525 | 4650 | 4775 | 4900 |
| Incr | 125 | 155 | 185 | 215 | 245 | 275 | 290 | 300 | 310 | 320 |
| 4 | 4480 | 4630 | 4780 | 4930 | 5080 | 5230 | 5380 | 5530 | 5680 | 5830 |
| Old | 4215 | 4355 | 4495 | 4635 | 4775 | 4915 | 5055 | 5195 | 5335 | 5475 |
| Incr | 265 | 275 | 285 | 295 | 305 | 315 | 325 | 335 | 345 | 355 |
| 5 | 5000 | 5165 | 5330 | 5495 | 5660 | 5825 | 5990 | 6155 | 6320 | 6485 |
| Old | 4690 | 4850 | 5010 | 5170 | 5330 | 5490 | 5650 | 5810 | 5970 | 6130 |
| Incr | 310 | 315 | 320 | 325 | 330 | 335 | 340 | 345 | 350 | 355 |
| 6 | 5505 | 5690 | 5875 | 6060 | 6245 | 6430 | 6615 | 6800 | 6985 | 7170 |
| Old | 5235 | 5410 | 5585 | 5760 | 5935 | 6110 | 6285 | 6460 | 6635 | 6810 |
| Incr | 270 | 280 | 290 | 300 | 310 | 320 | 330 | 340 | 350 | 360 |
| 7 | 6050 | 6250 | 6450 | 6650 | 6850 | 7050 | 7250 | 7450 | 7650 | 7850 |
| Old | 5795 | 5990 | 6185 | 6380 | 6575 | 6770 | 6965 | 7160 | 7355 | 7550 |
| Incr | 255 | 260 | 265 | 270 | 275 | 280 | 285 | 290 | 295 | 300 |
| 8 | 6630 | 6850 | 7070 | 7290 | 7510 | 7730 | 7950 | 8170 | 8390 | 8610 |
| Old | 6390 | 6600 | 6810 | 7020 | 7230 | 7440 | 7650 | 7860 | 8070 | 8280 |
| Incr | 240 | 250 | 260 | 270 | 280 | 290 | 300 | 310 | 320 | 330 |
| 9 | 7220 | 7465 | 7710 | 7955 | 8200 | 8445 | 8690 | 8935 | 9180 | 9425 |
| Old | 7030 | 7260 | 7490 | 7720 | 7950 | 8180 | 8410 | 8640 | 8870 | 9100 |
| Incr | 190 | 205 | 220 | 235 | 250 | 265 | 280 | 295 | 310 | 325 |
| 10 | 7900 | 8170 | 8440 | 8710 | 8980 | 9250 | 9520 | 9790 | 10060 | 10330 |
| Old | 7690 | 7945 | 8200 | 8455 | 8710 | 8965 | 9220 | 9475 | 9730 | 9985 |
| Incr | 210 | 225 | 240 | 255 | 270 | 285 | 300 | 315 | 330 | 345 |
| 11 | 8650 | 8945 | 9240 | 9535 | 9830 | 10125 | 10420 | 10715 | 11010 | 11305 |
| Old | 8410 | 8690 | 8970 | 9250 | 9530 | 9810 | 10090 | 10370 | 10650 | - |
| Incr | 240 | 255 | 270 | 285 | 300 | 315 | 330 | 345 | 360 | - |
| 12 | 10250 | 10605 | 10960 | 11315 | 11670 | 12025 | 12380 | 12735 | 13090 | 13445 |
| Old | 9980 | 10310 | 10640 | 10970 | 11300 | 11630 | 11960 | 12290 | 12620 | - |
| Incr | 270 | 295 | 320 | 345 | 370 | 395 | 420 | 445 | 470 | - |
| 13 | 12075 | 12495 | 12915 | 13335 | 13755 | 14175 | 14595 | 15015 | 15435 | 15855 |
| Old | 11725 | 12110 | 12495 | 12880 | 13265 | 13650 | 14035 | 14420 | 14805 | - |
| Incr | 350 | 385 | 420 | 455 | 490 | 525 | 560 | 595 | 630 | - |
| 14 | 14170 | 14660 | 15150 | 15640 | 16130 | 16620 | 17110 | 17600 | 18090 | 18580 |
| Old | 13615 | 14065 | 14515 | 14965 | 15415 | 15865 | 16315 | 16765 | 17215 | - |
| Incr | 555 | 595 | 635 | 675 | 715 | 755 | 795 | 835 | 875 | - |
| 15 | 16460 | 17030 | 17600 | 18170 | 18740 | 19310 | 19880 | 20450 | 21020 | 21590 |
| Old | 15665 | 16180 | 16695 | 17210 | 17725 | 18240 | 18755 | 19270 | - | - |
| Incr | 795 | 850 | 905 | 960 | 1015 | 1070 | 1125 | 1180 | - | - |
| 16 | 18935 | 19590 | 20245 | 20900 | 21555 | 22210 | 22865 | 23520 | 24175 | - |
| Old | 16000 | 16500 | 17000 | 17500 | 18000 | - | - | - | - | - |
| Incr | 2935 | 3090 | 3245 | 3400 | 3555 | - | - | - | - | - |



**FRANK GASPARRO, the chief engraver-sculptor for the U. S. Mint, will speak on "American Coinage of Italian and Greek Ancestry" on Nov. 14 in a program sponsored by the American Institute for Italian Culture.**

Inquirer 10/24/76

"This isn't an updated or revised edition. It's the original, word for word. The only change is the new introduction and the fact that now it costs three times as much."

Knopf, I knew, was publisher of the first edition, and the late Blanche Knopf your sponsor. You explained that Atheneum's Herman Gollub was one of those people who discovered "Not So Wild a Dream" during his own youth and attached a permanent value to it and therefore became the catalyst for its resurrection.

What was not so wild a dream was brotherhood in your titular allusion to Norman Corwin's "On a Note of Triumph." But I may have been only one of many who believed the title embraced all of the hope and possibility for American life.

The book is the story of the first half of your life to that point; you are now twice as old as when you wrote it. Of course, you did not intend autobiography but a portrait of the times and especially of the Depression and then the war years.

You achieved brilliantly those objectives of portraiture. That is why the book endures, as you now acknowledge, as a reference work and a source book for historians. But I believe the republication illuminates quite another dimension, and I'm going to quote from your introduction to the 1976 edition:

"Maturity cannot really

older in mind and body, and jaded by experience, the same man could not have written that play; but he could write "King Lear." And the one is as valid as the other.

That's why I attempted to steer most of our conversation toward what you might write next — meaning now, or almost now, since your well-advertised retirement from CBS is only a year away. You indicated that, yes, you certainly expect to be doing a bit writing from now on.

You always had literary portfolio. Of all the news commentators and analysts who have distinguished the home screen, you have been most consistently (and triumphantly) The Writer. Possibly because of "Not So Wild a Dream," I always knew you were putting the words together without ghostly assistance, for the color and rhythm of language had a consistency that expressed you both personally and philosophically.

I said you should now write the whole marvelous (I suppose), fascinating (isn't it?) history of American broadcast journalism. I was even naive enough to think it a possibly original suggestion, but you indicated that you often are urged to write just such a history ... and that you never will.

"Perhaps I could do it," you said, "but I wouldn't want to. I would be unhappy and probably uncomfortable. I've never been happy in tele-

most architect of social and political change in this century."

Then you became even more deeply contemplative and said, "But we had one, too. Martin Luther King was a phenomenon. I don't think very many people sense the magnitude of his accomplishment. The most remarkable positive development of the postwar period has been the black emergence."

Eric, you told me who said it, and I've forgotten who; but I know he was also speaking for you, and the gist of it was that "when we were the young enlightened thinkers, we decided that racial equality was logical. The difference now is that the young enlightened thinkers believe it is natural."

You seem hopeful about the future of brotherhood, racially speaking, but much more pessimistic about America's patriotic substance and about political life especially. I asked if you thought it still possible for anybody — Ford, Carter, anybody — to have a "successful" administration, and when you said "I'm afraid not," you couldn't manage even a wry smile.

When I asked how long it might take the American people to regain the spiritual and patriotic unity that they had at the beginning of World War II, there were teardrops in your voice: "A very long time ... if ever."

Well, Eric, was it really a wild dream after all? Or

MARCH 1975

# Soviet Gymnasts Tour Philadelphia and Its Mint

**A team of gymnasts from the U. S. S. R. visited Philadelpnia last fall. During a tour of the U. S. Mint they learned about the medal making processes from Chief Engraver Frank Gasparro, who used as an example his work on the official medal honoring President Ford.**

the Civil Service Register of eligibles and among them were three women.

Christine Benson, Lorraine Jobin and Wintress White started their new assignments in January and will be working as heavy duty laborers in all areas of the establishment.

Christine Sigrist, Federal Womens Program Coordinator at New York, said that, although the women recognize the arduous nature of the work involved, each has a positive attitude and is confident that she will be able to satisfactorily perform assigned duties.

Services, about obtaining a print of the film.

Edly Kem, the girl in the foreground

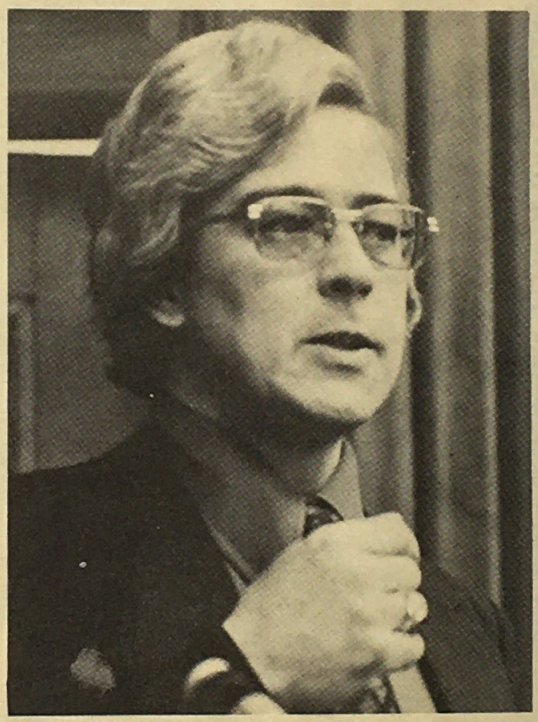
# Mint Strikes Hard for Safety at Annual Treasury Council Meeting

The 18th annual meeting of the Treasury Safety Council was held last December. Treasury Secretary Simon was present for this important meeting, along with the heads of Bureaus, members of the Secretary's top staff and the Treasury Safety Council.

Secretary Simon re-emphasized the "Safety '76 Federal Safety Campaign" goals and added, "it will take everyone in the Treasury working together to insure the safest and healthiest workplace possible."

Frank H. MacDonald, Deputy Director of the Mint, outlined the Mint's past safety achievements and future safety and health goals. He further stated that the Director lends her full support to the "Safety '76" campaign and to compliance with the Occupational Safety and Health Standards.

Although no Treasury Bureau received the Secretary's Safety Award of Honor for Calendar Year 1973, the Mint earned honorable mention for a 5.1 percent reduction of its accident frequency rate for the past three years.



**MacDonald punctuates safety.**

In conclusion, Mr. MacDonald commended James McGee, Mint Safety Chief, and his staff for heading a fine and complete safety and health program this past year.

# Ike $1 Coin Struck at Mint Here

By JOHN F. CLANCY

*Of The Inquirer Staff*

The new U. S. Mint at Independence Mall on Monday made the first trial strikes of the Eisenhower dollar coin.

The new dollar, bearing the portrait of the late President Dwight D. Eisenhower on one side and a symbol of the Apollo astronaut insignia on the other, will be placed in circulation beginning July 1.

It will be the first $1 coin minted in 35 years, the first dollar coin to bear a portrait of a President, and the sixth coin of any type with a Presidential portrait. Proof coins of 40 percent silver will be sold for $10 each and they probably will be the last coins minted in this country with silver content. About 150 million of the 40 percent silver proofs will be produced over the next four or five years.

The general production coins will be cupro-nickle clad. They will be produced and stockpiled in quantity before being distributed for general circulation to the 36 Federal Reserve Banks and branches.

Mrs. Mary T. Brooks, director of the Mint, came here to serve as a member of the Trial Strike Committee, required by law to witness all trial strikes.

Two coins were struck in the trial and both were destroyed later. The Mint will not begin taking orders for the Eisenhower coins until July 1 and any requests received before that date will be rejected.

Mrs. Brooks said the Eisenhower dollar makes "an excellent addition to the nation's coinage.

"The new coin honors one of our country's greatest war heroes and Presidents. And it is a further recognition of our beloved soldier-statesman for his outstanding achievements and contributions to America and the entire free world."

The coin is unusual in that both sides were designed by Frank Gasparro, the Mint's chief sculptor and engraver. Gasparro, a native Philadelphian who now lives in Havertown, previously had designed the reverse side of the Lincoln Memorial penny and the Kennedy half-dollar. He led members of the press on a tour to show how the coin was designed, made into master dies and hubs, and finally produced on a coin-striking machine.

Gasparro began working on the coin in the spring of 1969 and settled on a profile of the former President because of a lasting recollection of strength and character he perceived when he first saw Eisenhower in 1945 during the tumultuous "welcome home" for the five-star general following the close of World War II.

## TOMASSETTI

Jan. 24, 1971, JOSEPH, of 236 N. 4th st., brother of the late Domenic. Funeral 10 A. M. Wed. from **D'ALURA FUNERAL HOME,** 6601 Haverford ave. Mass 11 A. M., St. Donato's Church. Int. Holy Cross Cem. Relatives and friends are invited to viewing Tues. eve., 7 till 10. Parking by attendants.

## TROILO

Jan. 24, JOSEPHINE M. (nee Crescenzo), of 2250 S. Croskey st., beloved wife of William and father of Domenic, Louis and Mrs. Julia Benvignati; also survived by a brother, John Crescenzo, and a sister, Sr. M. Carola, O.S.F. Relatives and friends are invited to funeral Thursday, 8:30 A. M., from **FIORENTINO FUNERAL HOME,** 1170 S. Broad st. High Requiem Mass, St. Edmond's Church, 10 A. M. Int. Holy Cross Cem. Viewing Wednesday eve. after 7.

## TUROWSKI

Jan. 23, 1971, of 7804 Farnsworth st., formerly of 2111 Bridge st., MARTHA (nee Jasiecki), wife of the late Raymond and dear mother of Sr. Marie Martha, O.P., Raymond, Joseph, Jean Platt and Eleanor Foley; also survived by 10 grandchildren. Relatives and friends are invited to funeral Thurs., 8:45 A. M., from **E. B. SLABINSKI FUNERAL HOME,** 2614 Orthodox st. Requiem Mass 10 A. M., St. Leo's Church. Int. Our Lady of Grace Cem. Friends may call Wed. eve.

## VALLERSCHAMP

Of 7145 Elmwood ave., ROBERT E., husband of Winifred (nee Martin), father of Robert Jr. Relatives and friends, also Fernwood Lodge #543, F. & A. M., are invited to viewing Tues. eve. from **YERKES FUNERAL HOME,** 7031 Woodland ave., Phila. Funeral and int. in Stroudsburg, Pa. Viewing 11 A. M.-1 P. M. Wed. in Stroudsburg. Masonic services Tues., 8 P. M.

## VOSSENBERG

On Jan. 23, 1971, FRANK A., husband of the late Bertha C. Vossenberg, of Briar and Crestline rds., Strafford, Pa., aged 72 years, father of Dr. Frans J., William P. and five grandchildren. Relatives and friends are invited to attend funeral from the **ALLEGRA FUNERAL HOME,** 1724 E. Lancaster ave., Paoli, on Wed. at 10 A. M. Int. Calvary Cem., Conshohocken, Pa. Viewing on Tues. eve. after 7. In lieu of flowers, memorial contributions may be made to the Bryn Mawr Hospital.

## WARD

Jan. 22, ANTHONY J. (Pat), of 2060 Nester st., brother of Catherine Kennedy, Margaret Sheehan, Anne McDonnell and John J., uncle of Rev. Joseph A. Sheehan, Rev. Thomas P. McDonnell, S.J., and Sister Joseph Margaret, S.S.J. Relatives and friends, employes of the Frankford Arsenal are invited to attend the funeral Wed., 9:30 A. M., **PETNER FUNERAL HOME,** 6421 Frankford ave. (at Levick st.). Mass of Requiem 11 A. M., St. Timothy's Church. Int. Holy Sepulchre Cem. Friends may call on Tues. eve. In lieu of flowers, dona-

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Corp., at Detroit.

## K-05 DEATH NOTICES

## DOYLE

Of 2509 E. Yrk st., Jan. 22, 1971, JOSEPH J., husband of Anna Debalis Doyle. Relatives and friends are invited to funer Wed., 8:30 A. M., **BYRNE FUNEAL HOME,** 2315 E. Cumberland st. High Requiem Mass 10 A. M., Holy Name Church. Int. Resurrection Cem. Friends may call Tues. eve.

## DURA

Jan. 22, 1971, HELEN, of 3375 Edgemont st. Survived by her mother, Martha Dura (nee Mancauskas). Relatives and friends are invited to funeral Wed., 8:30 A. M., from the **EUGENE A. KIEWEK FUNERAL HOME,** 2711 Allegheny ave. Solemn Requiem Mass, St. George's Church, 9:30 A. M. Int. Holy Sepulchre Cem. Friends may call Tues. eve.

## FERGUSON

## LEWIS

Jan. 24, HENRY CARVILL of Chestnut Hill, husband of the late Adele Biddle Dixon Lewis, father of Jane Biddle Lewis, Mrs. Robert Von M. Smyth and Mr. Henry Pratt, also survived by 6 grandchildren and 14 great grandchildren. Funeral services Tues. 2 P. M., at the Church of St. Martin In-the Fields, W. Willow Grove ave., and St. Martin Lane. Interment private. In lieu of flowers contributions may be sent to The American Cancer Society.

## LIGENFELTER

Jan. 22, 1971, MACK H. SR., husband of Ray (nee Goodwin), of 5837 Trinity st., father of Mack H. Lingenfelter, of Springfield. Relatives, friends and employes of the New Jersey Bell Telephone Co. are invited to service Wed., 11 A. M., Funeral Home of **ANDREW J. BAIR & SON,** 3925 Chestnut st. Int. Arlington Cem. Friends may call Tues., 7 to 9 P. M. (Parking on premises.)

## MAGUIRE

Patricia Cox, Mrs. Jerry Bowden and Miss Mary Roberts, sister of Raymond I. Torpey; also survived by 29 grandchildren. Relatives and friends are invited to the funeral Wed., 9 A. M., the **DONOHUE FUNERAL HOME,** 8401 West Chester pike (cor. Lynn blvd.), Upper Darby, Pa. High Requiem Mass 10 A. M., Church of Blessed John Neumann, Highland ave. at Radnor road, Bryn Mawr, Pa. Int. Calvary Cem. Friends may call Tues. eve.

## SCHOOREL

Suddenly, on January 22, 1971, RICHARD N., of 229 Daly st., age 33 years, beloved son of Richard and Margaret Green. Relatives and friends are invited to funeral Thurs., 8:30 A. M., from **MURPHY FUNERAL HOME,** 3d and Wolf sts. High Mass of Requiem, Church of Our Lady of Mt. Carmel, 9:30 A. M. Int. Holy Cross Cem. Viewing Wed. eve., 7 to 10.

## SCHLENK

On Jan. 25, 1971, GEORGE, husband of Elizabeth (nee Stoever), of 4013 Ellendale rd., Drexel Hill, father of

# Backgrounder

## David L. Ganz

# Gasparro landmark

Frank Gasparro celebrates two anniversaries this year. It will mark 35 years since he entered the employ of the United States Mint as a junior engraver, and a dozen years since he succeeded Gilroy Roberts to become the 11th Chief Engraver of the United States.

Hectic. The word well characterizes the past 12 years of the Gasparro tenure in office. During that time, clad coinage was developed, an Eisenhower dollar introduced into circulation, Bicentennial coinage created, old designs restored, plans for aluminum coinage contemplated, multi-sided coins tested, and dies for a smaller dollar coin placed on experimental presses.

This only glosses the surface of the work that Gasparro does as chief engraver. Also included are several revitalizations, or face-lifts on Lincoln's cent, Jefferson's nickel and the Kennedy half dollar. Another major effort involved re-cutting the dies for the Bicentennial dollar to permit the coin to strike up properly. Yet another necessary, vital, but seemingly unimportant function, is one that the chief engraver does most often — change the date on the master hubs and dies to create coinage for the subsequent calendar year.

Modest is a word that aptly describes Gasparro, who rarely brags about his work product. Yet, he has a keen sense of pride in authorship and creativity, and a real feeling of history when he works in his office that is located just a block from Independence Hall, where American liberty began a Bicentennial ago.

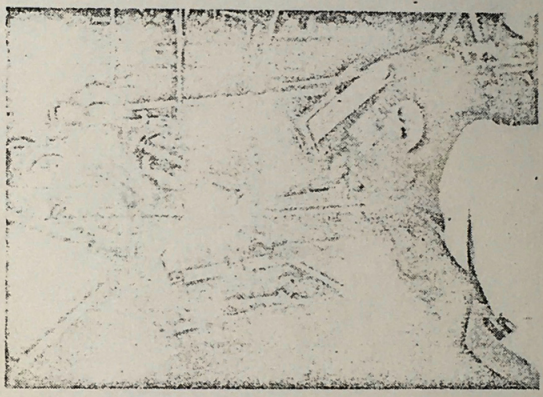
Gasparro is a talented artist who has worked in a variety of mediums — painting, sculpting, drawing, and related arts. Yet, he declared in a recent interview, "My great interest has been with steel from the time that I was a junior engraver."

That was wartime — 1942 — when, as he delicately put it, "I cracked the Mint as a junior engraver for $2,300 a year, which was good pay for the time."

After two decades of work with plaster and the other artistic medium, Gasparro decided it was time to return to his first love — medallics. "Productionwise, to see how a coin or medal comes up . . . to see how it is done is magnificient," he explains.

Actually, his love affair with the coining process began when he was 13 years old. "I worked for a sculptor named Donato," he comments, "and one day he was working on a plaster medal. He had a medal made from that plaster medal, and from the start, I thought it was beautiful." It wasn't long before Gasparro proclaimed that he, too, "had to make medals," and he hasn't stopped since.

Since he became Chief Engraver, the number of medallic products bearing his familiar "FG" initial has been on the increase. The latest series that he has authored is one portraying the chief justices of the United States Supreme Court. Chief Justice Warren E. Burger allowed him a sitting for the portrait, and Gasparro pronounced his model "very accommodating and gentlemanly."



Frank Gasparro, Chief Engraver of the U.S. Mint, watches the Janvier engraving-reducing machine do its task. By changing the fulcrum point, the relief placed on each die can be changed.

Among his most challenging medallic products was the Secretary of the Treasury series for Joseph W. Barr, a Washington attorney who served in that post during the last month of the Johnson Administration.

In a recent conversation, Gasparro recalled the difficulties in producing that piece before Barr left office on Jan. 20, 1969. "We had just 20 days to do the entire thing," Gasparro said, "and with personal sittings, we managed it in 15." He adds that Barr was one of the most cooperative of subjects, and even found time to write a nice thank you note for the fine, timely job well done.

Probably the medal that he is most proud of is the national medal issued by the American Revolution Bicentennial Administration, culminating the national celebration of American independence last year. On the obverse is a magnificent rendition of the Statue of Liberty — a subject that Gasparro has rendered before.

But, the Bicentennial design shows a mature, almost matronly Liberty contrasted with the young, almost sexy

★Please turn to page 36

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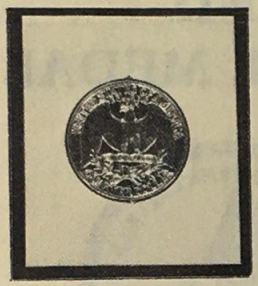

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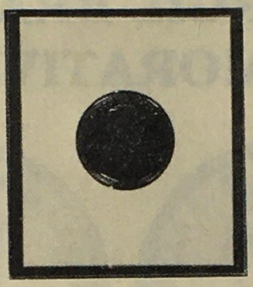
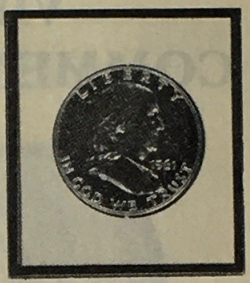


A-O #MC 30



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# HAROLD J. BALL

**2826 South Harrison Street**
**Fort Wayne, Indiana 46807**
*Member ANA LM 384*

November 24, 1972

Mr. Carlo Letterio
Italian Consulate General
2128 Locust Street
Philaddlphia, Pennsylvania 19103

Dear Mr. LEtterio:

Enclosed is the information you requested. I hope it is satisfactory for your needs.

Since you are working up a quick draft over the weekend, if you should have any questions please call me at my home. You can reach me at anytime at 216 Westwood Park Drive, Havertown, Pa. 19083, phone number HI 6-8819. However ever, I will definitely be home all day Sunday.

Thank you for all your effort in my behalf.

Sincerely,

Frank Gasparro
Chief Engraver

FG/ns
enc.

November 24, 1972

Frank Gasparro is the 10th Chief Engraver of the United States since 1792. Appointed February 15, 1965, he has been in the Mint service since 1942. Gasparro, sculptor of the Eisenhower dollar, has spent most of his professional life in the medallic field. In his capacity as Chief Engraver-Sculptor in the United States Mint his work is at present confined solely to the design of coins and medals both domestic and foreign and his reputation is international. He is the designer of the reverse of the One Cent showing the Lincoln Memorial and the Kennedy Half-Dollar showing the Presidential eagle. He has also designed medals of national and international dignitaries such as Winston Churchill, Douglas MacArthur, Richard M. Nixon and many of the Secretaries of the Treasury. In 1968 he was named the Outstanding Numismatic Sculptor of the Year by the American Numismatic Association at San Diego and the following year designed the medal for the A.N.A. Convention. Through competition he was awarded the design of the Philadelphia Medal of Honor.

His work has been shown at foreign exhibits at Paris Mint 1949-50; Madrid 1951 International Medallic Exposition and his medallic work as well as sculpture in the round has been shown at the Philadelphia Museum of Art and the Pennsylvannia Academy of Fine Arts. He has five medals on permanent exhibition at the Smithsonian Institution Museum. He designed the Statue of Liberty Series, National Shrines Medals and many other medals and has won many competitions, winning both Gold and Silver Medals. Most recently he received a gold medal in October 1972 for the 2ª Mostra Della Medaglia D'Arte at Provinciale Tourisma, Pistoia, It.

Mr. Gasparro was born in Philadelphia and studied at the Pennsylvania Academy of the Fine Arts and with Charles Grafly. He was awarded two Cresson Traveling Scholarships and spent two years in European study. He is married Julia and has one daughter, Christina. The Gasparro's currently reside in Havertown, Pa. At the present time his leisure time is spent as an instructor in sculpture at the Fleisher Art Memorial in Philadelphia, and in the stimulation of interest in numismatic work. He is also a member of several Fine Arts organizations. At present, he is a member of the Society of Medalists, U.S.A.; Member of the Board of Directors, Pennsylvania Academy of Fine Arts Fellowship; Member of the French Society of the Medal, Paris, France.

In his association with the United States Mint from 1942, he has contributed to the execution of approximately seventy special medals.

## Mint Engravers

I- Robert Scot – appt. Nov. 23 1793 –

II Wm. Kneass " Jan. 29 1824 Died in office Aug. 27 1840

III Christian Gobrecht " Dec. 21 1840 " " " July 23 1844

IV James B. Longacre " " " Jan. 1 1869
asst's - Pacquet 1857-1864
P.F. Cross & W. Key
Wm Barber

V- Wm Barber " Jan. 1869 " " "

VI Chas. E. Barber " c 1880 " " " 1917
asst: Wm Key
Geo. T. Morgan

VII Geo T. Morgan " 1917 " " Jan 25 1925 –
asst. J.R. Sinnock

VIII John R. Sinnock " Aug 1 1925 " " MAY 14, 1947
asst Adam Pietz 1927

IX GILROY ROBERTS JAN. 22, 1948 " " TO OCT 8, 1964

X F. GASPARRO FEB. 23, 1965 TO

SUPERVISOR UNITED STATES MINT

| | | | | | |
|---|---|---|---|---|---|
| I | Robert Scot | Appointed Nov. 23 1793 | | Died in office | Nov. 1 1823 |
| | John Reich, Asst | 1807 | until Apr. 1817 | | |
| II | William Lenox | Jan. 29 1834 | | " " | Aug. 27 1840 |
| | Christian Gobrecht, Ass't | 1836 | | | |
| III | Christian Gobrecht | Dec. 21 1840 | | " " | July 23 1844 |
| IV | James B. Longacre | Sept. 16, 1844 | | " " | Jan. 1 1869 |
| | Wm. Barber, Ass't | | | | |
| | P.F. Cross " | | | | |
| | A.G. Paquet " | — / 1857 | | | 1864 |
| | Wm. Key " | 1864 | | | |
| V | William Barber | Jan. 1869 | | " " | Aug. 31 1879 |
| | Chas. E. Barber, Ass't | 1865 | | | |
| | Geo. T. Morgan " | 1876 | | | |
| | Wm. H. Key | | | | |
| VI | Charles E. Barber | 1880 | | " " | 1917 |
| | Geo. T. Morgan " | | | | |
| | Wm. H. Key " | | | illness | June. 9 1911 |
| VII | George T. Morgan | 1917 | | " " | Jan. 5 1925 |
| | J.R. Sinnock Ass't | 1917 | | | |
| | Wm. Miller " | 1920 | | " " | |
| VIII | John R. Sinnock | Aug. 1 1925 | | | |
| | W. Miller " | — — — — — — | | " " | Sept. 22 1927 |
| | Adam Pietz " | 1927 | | | |
| IX | Gilroy ROBERTS | JAN 22 1948 | | TO MAY 14, 1947 TO OCT. 8 1964 | |
| X | FRANK GASPARRO | FEB 23, 1965 | | TO | |

BETH GOODRICH
376-0872

cc Mrs. Hackel
Mr. Gasparro

Frank Gasparro, Chief Sculptor and Engraver

"The enhancement--to take a large wax ~~nothing and make it~~ DISC into a small, beautiful piece of art ~~after these people work on it--you know, they work very hard!~~ BURNING IN A BEAUTIFUL MEDAL AND --this is what makes my work so exciting. The anticipation. The delight!" The lightly excited, soft, stacatto voice of Frank Gasparro rang enthusiastically on the keys to his life: his favorite critic, his proudest achievement, his most memorable recognition.

Aware that anyone who had done so much and met so many famous people must be proud to have soared so high, we asked why he initialled each metalic piece--For immortality? From pride of authorship? Gentle laughter flows across the phone lines, "Naw, the numismatists like it! They always ask 'Who did it?'; I usually forget to put my initials on until the last minute." The response reminded us that this creative, tallented, successful person was not burdened by a lofty self-image.

Mr. Gasparro conformed reports that his proudest work is the Philadelphia Medal of Honor.* This unique medal is awarded by the City to anyone who commits an outstanding act to save human life. Since the beginning of this award program, the medal has been awarded only once, to a blind telephone operator who averted SECOND,

* David Ganz says the ARBA medal is your proudest, but John Amos says the Philly Medal of Honor is your favorite. Wherein lies the truth?

disaster when a school for the blind caught fire. She rescued all the children (FG: Is students more accurate?) and was later presented the special medal. Mr. Gasparro cannot--would not--hide his pride in recalling the touching story.

We all need a friendly critic, someone to go to when our ego needs a little ~~push~~ help or to guide us through a problem that somehow clouds our vision. Spouses are good people for this kind of thing, and Frank goes to his wife, JULIA, FG: Name?, "She tells me if it's any good; ~~sometimes she tells me it's too pretty, that I glamorize people~~ IT LOOKS LIKE THE PHOTOS. I usually bow to her judgement."

~~He~~ admits to being a hero worshipper--Eisenhower, MacArthur, the Kennedys--and is pleased to have honored many of his heroes in precious metals. He told us the hardest part of his work is to capture the "character" the subject wants portrayed. He often studies the photographs they display ~~of themselves~~ in their offices. "Usually, if they have a picture of themselves they like, it gives me a clue to what they want to see when my work is finished."

Full of stories, ~~as always~~, Mr. Gasparro told us one that shows his human side. President Kennedy had asked ~~him~~ THE MINT to design a small medal for use as gifts. The obverse bore the President's portrait, which ~~has since been assigned to our 50¢ piece.~~ NO FG: ~~(True?)~~ "I completed the artwork, and 200 medals were struck and sent to the White House, but then I never heard if he liked them or not. I was very concerned. Then, many years* later, Robert Kennedy went on

Would prefer to use the date (year only) if you recall of the expedition, to show it was after the assassination and a memorial activity.

a mountain climbing expedition in Alaska; the mountain was later named Mount Kennedy. National Geographic covered the event and showed a picture of the climbing party. When he got to the top, he placed one of the medals on the mountain in memory of his brother. When I saw that photo, I finally was assured that the President must have liked my design. I felt much better then; I knew he must have liked it." Later, ~~the President's brother~~ Robert Kennedy retrieved the medal, having decided it was too valuable to leave behind.

Occupying his thoughts these days, of course, is the smaller dollar coin. "If it goes through, it will be my greatest accomplishment--all of us have worked so hard on it, everyone from the laborers to Mrs. Hackel. It is a beautiful coin, and I take a great amount of pleasure from looking at it."

Hopefully, Frank, one day we all will.

cc Mr. Gasparro, Mr. Bey, Mrs. Hackel

Beth Goodrich
376-0616 or 0871

"The enhancement--to take a large wax disc and create a beautiful medal--this is what makes my work so exciting. The anticipation! The delight!" The lightly excited, soft, stacatto voice of Frank Gasparro rang enthusiastically when asked about his work. "From nothing to something--and everyone here adds his or her own talent and effort! You know, they work very hard to make it beautiful; to enhance it in their own special way."

Aware that anyone who had done so much and met so many famous people must be proud to have climbed so high, we asked why he initialled each metalic piece--For immortality? From pride of authorship? Gentle laughter flows across the phone lines, "Naw, the numismatists like it! They always ask, 'Who did it?' I usually forget the initials until the last minute." The response reminded us that this creative, tallented, successful person was not overburdened by a lofty self-image.

Mr. Gasparro confirmed reports that his proudest work is the Philadelphia Medal of Honor. This unique medal is awarded by the City to anyone committing an outstanding act to preserve human life. Since the beginning of this award program, the medal has been awarded only once, to a blind telephone operator who averted disaster when a school for the blind caught fire. She rescued all the students and was later presented the special medal. Mr. Gasparro cannot--will not--hide his pride in recalling this touching story.

frank -
cohatcha TWINK ??
Beth

DEPARTMENT OF THE TREASURY
WASHINGTON, D.C. 20220

OFFICE OF
DIRECTOR OF THE MINT

May 9, 1978

Mr. Frank Gasparro
Chief Sculptor and Engraver
U.S. Mint
Fifth and Arch Streets
Philadelphia, PA 19106

Dear Frank:

A pleasure, as usual, to talk to you.

The attached is a cross between a compilation of thoughts and a rough draft. I say that because I would appreciate if you'd allow me to make changes right up to the last minunte, although I honestly want you to approve it. I am sure you can appreciate the fact that many ladies in gossamer garb stalk my quarters, but often the genuine Muse doesn't knock until the last minute!

If you would kindly call me at your convenience, I'd like to talk with you about it.

Thanks and have a nice day!

Sincerely,

Beth

Beth Goodrich

Enclosure
cc Mrs. Stella Hackel

*Keep Freedom in Your Future With U.S. Savings Bonds*

1967 ASSAY -

LESTER G. DAVIS

1500 RIVIERA AVE

NEW ORLEANS, 70122

LA

E.V. CATOE, JR.,

WEBB, MISS.

As a student at the Pennsylvania Academy of Fine Arts in Philadelphia from 1928–31, Gasparro worked under sculptors and medallists Charles Grafly, Walker Hancock and Albert Laessle. Two Cresson scholarships, granted him by the academy during 1930–31, made possible valuable months of art research in Italy, England, France, Germany, and Sweden.

He launched his career as a freelance sculptor in 1932, working primarily in statuary art and commercial plaster models. He continued in this line of work with the Federal Art Administration, whose staff he joined in 1937. He returned to the ranks of the freelancer once again in 1941, but shortly thereafter entered the mint service.

At the Philadelphia Mint, Gasparro progressed from junior engraver to engraver's assistant, sculptor, and engraver, and finally in April 1962 to Assistant Chief Sculptor and Engraver. His work there has included portraiture, low and high relief medals and insignia designing. In addition to the numerous medals to his credit, is the reverse to the 1-cent coin, and the beautiful reverse of the Kennedy half. He has also worked with foreign coinage.

In 1955, he was presented a $1,000 award by the city of Philadelphia for submitting the winning design in the Philadelphia Medal of Honor contest. This past year he won the emblem contest sponsored by the Treasury Safety Council. His design was selected by the Council over 1149 other entries submitted by 532 employees representing all 13 Treasury Bureaus.

Gasparro is currently a member of the fellowship board of directors of the Pennsylvania Academy of Fine Arts, the Society of Medallists and the French Society of the Medal.

He is married and has one daughter Christina. The Gasparros currently reside at 216 Westwood Park Drive, Manoa, Pa.

---

In response to your request, there are listed below the works executed by Frank Gasparro for the U.S. Government since his association with the Bureau of the Mint in 1942:

1. List medals manufactured by the mint for sale to the public: President John F. Kennedy, reverse; President Dwight D. Eisenhower, first term, reverse; President Lyndon B. Johnson, first term, reverse; Secretary of the Treasury Douglas Dillon, reverse; Secretary of the Treasury George M. Humphrey, reverse; and Secretary of the Treasury Robert B. Anderson, both sides.

2. Congressional gold medals: Dr. Thomas A. Dooley III, both sides; Vice Adm. Hyman G. Rickover, obverse (portrait side); Sam Rayburn, obverse (portrait side); and Gen. Douglas MacArthur, both sides.

3. Medals prepared for the meeting of the Annual Assay Commission: 1949, reverse; 1950, obverse; 1951, reverse; 1952, reverse; 1963, reverse; and 1965, both sides.

4. Commemorative centennial medals authorized by act of Congress: Colorado Centennial, 1959, both sides; Pony Express (small), 1960, both sides; Pony Express (large), 1960, both sides; Kansas Centennial, 1961, obverse; West Virginia Centennial, 1963, reverse; Nevada Centennial, 1964, both sides; International Ladies Garment Workers Union, 1964, prepared designs; and Statue of Liberty series medals, 1965.

5. Appreciation medals for both President Dwight D. Eisenhower and President John F. Kennedy for presentation to dignitaries abroad.

6. Miscellaneous medals for Government agencies: Federal Security Agency medal, 1951, obverse; Federal Security Agency Service award emblem; Provost Marshal General badge, 1952; Coast Guard commendation medal, 1952; Department of Commerce medal, 1952; Department of Commerce emblem, 1952; Central Intelligence medal, 1953; Central Intelligence Star, 1953; and Central Intelligence distinguished medal, 1955.

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## CONGRESSIONAL REFORM

Mr. NELSON. Mr. President, one of America's outstanding political scientists, Prof. Ralph Huitt, recently began a 2-year study of the legislative branch of the Federal Government. On Sunday, December 13, the Milwaukee Journal published a feature article on Professor Huitt's study and suggested improvement of the legislative branch of the Federal Government. The article was subsequently commended in letters to the Milwaukee Journal from the following distinguished Members and former Members of Congress: Representative HENRY S. REUSS, Senator PETER H. DOMINICK, Vice President HUBERT H. HUMPHREY, and former Representative Robert Taft, Jr. I commend to the attention of the membership not only the article by Professor Huitt, but also the comments made about it by these distinguished persons.

I ask unanimous consent that the article and the letters be printed in the RECORD.

There being no objection, the article and the letters were ordered to be printed in the RECORD, as follows:

[From the Milwaukee Journal, Dec. 13, 1964]

### WHAT CAN WE DO ABOUT CONGRESS?

(NOTE.—A new drive to reform Congress, its rules and procedures is to start in the session opening January 3. The Democratic study group, a House liberal task force, has been planning strategy for the reform drive, it was revealed last week. Senator MONRONEY, Democrat, of Oklahoma, called November 25 for creation of a joint Senate-House committee to modernize the congressional machinery. In the longer and nonpartisan view, however, best hope for sound improvements in the legislative branch may lie in a 2-year study of Congress now getting under way, directed by Ralph K. Huitt, a University of Wisconsin professor of political science. The study, sponsored by the American Political Science Association and financed by the Carnegie Corp., may be the most comprehensive analysis of Congress ever made, certainly the most intensive study in nearly 20 years. It is appropriate that a Wisconsin man heads the study, for the last thorough reorganization of Congress came in 1946, through legislation written by the late Senator Robert M. La Follette, Jr., and Senator MONRONEY. The following article is the first published statement by the director of the present study on the aims and methods of the group of scholars he heads.)

(By Ralph K. Huitt)

Despite the remarkable performance of the 88th Congress, it is a fair bet that the 89th will be under heavy attack before it is very old. Congress is a favorite target for criticism, even from its own members. Why is this so? Partly because it is psychologically as well as politically a representative body. The President and the black robed judges walk apart from ordinary men wrapped in an aura of their high office. But Members of Congress are people like us; they mirror our strengths and weaknesses.

It is criticized also because what it does matters. It is a powerful political institution. Almost alone among the world's legislatures it has stood off the absolutism of the executive and remained the coordinate branch the Founding Fathers meant it to be.

#### NO MODELS FOR CONGRESS

Whatever the reasons, there is a substantial body of congressional criticism, much of which has been surprisingly consistent over two decades.

When, therefore, the Carnegie Corp. gave the American Political Association a grant of $230,000 to study Congress, many people assumed—and the temptation was great—the money would be spent telling Congress what it ought to do. Is that not, after all, the job of political science?

Two considerations argue against that approach. The first is that there is no "model" of a proper legislature to which men of good intention can repair. It is true that structure and procedures are important; they do affect outcomes. But how? No one can be sure. Men of political capacity with the backing of strong interest groups tend to control whatever structural arrangements there are and use them for their own purposes. This is the nature of politics.

The result is that "reforms" tend to have strange and unintended consequences. A good example is the reform of the speakership in 1910–11.

"Uncle Joe" Cannon had been a virtual dictator of the House of Representatives, using his considerable powers to set the will of the Republican majority at nought. A coalition of Democrats and insurgent Republicans finally staged a revolution and stripped him of autocratic powers.

What was the reform? Why, a Democratic Rules Committee was made strong. And who are the bad guys today? The Rules Committee, of course—and the "reform" advocated by good liberals is to return the powers of the Speaker.

The Rules Committee is a necessary and rational invention; some agency of the House must control the flow of bills on to the floor and set the conditions of debate. Central party leadership is indispensable and the Speaker should provide it. The relationship of committee to Speaker and the division of power between them is a proper subject for discussion. What is not possible is to make either the vessel of an immaculate public interest existing outside the stresses of politics.

A second consideration is that we do not know much about how Congress really works. There are volumes aplenty on the formal arrangements in Congress but not much on the actual behavior of the people who make them work.

Consider the criticisms and proposed reforms of Congress. There are much too many to list them in detail. It took 62 double column pages last summer for the Congressional Quarterly just to summarize them. Nevertheless they fall into some identifiable categories.

#### REFORMERS NEED FACTS

One deals with party leadership. Many critics of Congress would like to strengthen it so Congress might operate more like the disciplined lower House generally found now in parliamentary systems.

But what do we know about the work of the leadership as it exists now? The last book on the Speaker of the House of Representatives appeared more than half a century ago. There never has been a book on the floor leadership of either House—only an article or two.

What are the relations of the congressional party leadership with the President of the United States? With their coleaders, the chairmen of the committees? What practices should be strengthened, what weakened, to increase their influence? These are questions which should be answered because the answers will tell the reformers what they are up against.

There is similarly little knowledge about the operations of the standing committees,

# AMERICAN NUMISMATIC ASSOCIATION

Chartered by Congress

ARTHUR SIPE
Past President
4021 Bonsall Ave., DREXEL HILL, PA. 19026


Answered 8/15/78

August 10, 1978

Mr. Frank Gasparro
Chief Sculptor and Engraver
U.S. Mint
5th and Arch Sts.
Phila., Pa. 19106

Dear Frank:

The United States Capitol Historical Society sent me the 3" bronze 1978 National medal, as ordered, and promised to deliver prior to August 21st the 1½" bronze and the 1½" silver medals for use in my exhibit at the A.N.A. convention in Houston.

My exhibit will be centered around the three themes on the National medal namely: the 200th anniversary of the signing of the articles of confederation in York, Pa., Valley Forge and our Flag. I will also devote one case for the first U.S. Mint where I will exhibit the 1977 Assay Commission medal .

My sincere congratulations are extended to you for designing and creating this outstanding National medal. You also designed a fine creation for both the obverse and reverse of the 1977 Assay commission medal.

Mrs. Sipe and I are scheduled to arrive in Houston on Wednesday afternoon, Aug. 23rd and look forward to possibly seeing you there.

Sincerely,

Arthur Sipe

Success
Previous Issues
on the small
dollar.
Extend best wishes
to members of
A.N.A.

Leave behind
1968 x
Another program
Inspiration for
Liberty Head
may get together
on future ANA

Occupying his thoughts these days, of course, is the smaller dollar coin. "If it goes through, it will be my greatest accomplishment--all of us have worked so hard on it, everyone from the laborers to Mrs. Hackel, as well as Treasury officials. It is a beautiful coin, and I take a great amount of pleasure from looking at it."

Hopefully, Frank, one day we all will.

Beth Goodrich
376-0616 or 0871

The Chief Sculptor admits to being a hero worshipper--Eisenhower, MacArthur, the Kennedys--and is pleased to have honored many great leaders in precious metals. He told us that the hardest part of his work is to capture the "character", or attitude, which the subject wants portrayed. He asks himself, "Does this person want to look proud? Humble? Fierce? Strong? Brave? Intelligent?" He reported that he often studies the photographs they display in their offices. "Usually, if they have a picture of themselves they like, it gives me a clue to what they want to see when my work is finished."

We all need a friendly critic now and then, someone to go to when our ego needs a little boost or to guide us through a problem that somehow clouds our vision. Spouses are good people for this kind of thing, and Frank turns to his wife, Julia. "She tells me if it's any good...if it looks like the photos. I usually bow to her judgement."

Full of stories, Mr. Gasparro told us one that shows his very human nature. President Kennedy had asked the Mint to design a small medal bearing his portrait to be used as gifts. Mr. Gasparro was selected to prepare the design. "I completed the artwork, and 200 medals were struck and sent to the White House, but then I never heard if he liked them or not. Usually, someone will send a note of appreciation, and this time it was especially important to me. I was very concerned. Then, many years later, Robert Kennedy went on a mountain climbing expedition in Alaska; the mountain was later named Mount Kennedy. National Geographic covered the event and showed a picture of the climbing party. When he got to the top, he placed one of the medals on the mountain in memory of his brother. When I saw that photo, I was finally assured that the President must have liked my design. I felt much better then; I knew he must have liked it.

there was introduced into Federal funding procedures a concept which may threaten not only to widen the gap between the richer and poorer States, but also to destroy the local initiative it was meant to strengthen. I refer to the concept of the "matching grant."

Within the Federal agencies there are matching grants for improvement of airports, construction of sewers, building of libraries, purchase of scientific equipment, tuberculosis control, and many, many others.

As Perry Swisher, publisher of the Pocatello (Idaho) Intermountain, states:

The principle behind matching programs is sound. When the locality has its own dollar stake in what's being done, then administration is almost automatically more effective, and local interest is higher.

The weakness of matching grants is, first, that the States able to benefit most are those whose financial position is such that they need Federal help least, whereas the States that need help the most are least able to obtain help. As an example: My State, Idaho, clearly recognizes its need for better public and university libraries. This year, Federal allocations totaling over $1 million have been set aside for Idaho, to be matched by local funds. Yet, as of this date, local institutions have been able to raise only enough money to match $71,000 of the $1 million.

Mr. Swisher in his column, reprinted in the Lewiston, Idaho, Morning Tribune on January 28, takes the Kerr-Mills outlay as another case in point:

Apparently their (the proponents of the Kerr-Mills bill) hopes are about to be disappointed. It is no oversimplification to say that the States best able to take advantage of Kerr-Mills were those with the greatest available revenue to match Federal money. With only a couple of exceptions, the wealthiest States made the greatest use of Kerr-Mills.

The second defect inherent in the matching-program concept is that, in attempting to multiply local revenue by the use of Federal funds, local government may overlook or put off expenditures of more critical local concern. The successful administrator is rapidly becoming the individual most knowledgeable about which Federal programs offer the most advantageous matching programs, rather than the one best understanding the unique problems and potentialities of the region in which he lives.

Mr. Swisher sounds a clear warning in his recent column, which is worthy of thoughtful attention by Congress. I ask unanimous consent that the article be printed in the RECORD.

There being no objection, the article was ordered to be printed in the RECORD, as follows:

SOME AREAS FAIL TO GET HELP UNDER MATCHING PLANS

(By Perry Swisher)

BOISE.—The Federal Government and the great private foundations have a blind spot in common. By trying to help those who help themselves—matching programs, they call this—they excluded from help those areas in which local government is either financially unable or culturally disinclined to get in on the action. [The principle behind matching programs is sound. When the locality affected has its own dollar stake in what's being done, then administration is almost automatically more effective, and local interest is higher.] But this generalization frequently falls down in application.

A case in point is the Federal Kerr-Mills outlay for medical care to the aged. Many of its proponents hoped to forestall Medicare via the Kerr-Mills route. Apparently their hopes are about to be disappointed. It is no oversimplification to say that the States best able to take advantage of Kerr-Mills were those with the greatest available revenue to match the Federal money. With only a couple of exceptions, the wealthiest States made the greatest use of Kerr-Mills.

The rest did not scrape up the necessary State money, either because it was too hard to raise the revenue or because the State governments were not sufficiently awake to the size of the problem.

If we compare per capita incomes, operating cost per capita and personal income, the Plains and Rocky Mountain States might be called lower middle class when placed on a socio-economic scale with the rest of the Nation. The eastern seaboard, the Ohio Valley, the Great Lakes and the Pacific Coast States rank above us in economic strength. Only the South falls below us.

Aside from the difficulty our legislatures face in matching dollars with a multitude of Federal programs, there is also a problem at the local and the personal level. Locked within these States are pockets of ambition, ingenuity, hope and ability that are isolated from the gorgeous goals of the great private foundations.

Sometimes it is State government that stands as a barrier between these local potentialities and the private sources of funds. Just as often it is the same anemia from which State government itself suffers: There is no significant amount of local capital to match the foundation's offer. And the lines of communication between the local "man with a plan" and the foundations are weak.

The capital requirements of new ventures can be immense. With the retreat of the physical frontier into pockets of wilderness, the day of individual innovation is largely past. New effort today requires complex organization after a costly marshaling of facts. One can no longer shout to an eager and unattached populace, "Lets go," and then proceed to move mountains. Society, the economy, is organized, committed, indebted, and living on a schedule that allows for innovation only from within organization. The elaborate interweaving stands against innovation from without.

If change cannot come through the channels of government and the private economy, it stands little chance of coming at all.

We who live where there are no great centers of wealth population or government will not—I earnestly hope—wait till we are another Appalachia. We cannot be heard as distinctly as once we were, a condition we should protest loudly and with the right words.

---

## BUREAU OF THE MINT NOMINATION

Mr. ROBERTSON. Mr. President, today I have reported, on behalf of the Committee on Banking and Currency, the nomination of Frank Gasparro, of Pennsylvania, to be engraver in the mint of the United States at Philadelphia.

This appointment of a talented and experienced member of the staff of the mint is a tribute both to Mr. Gasparro and to the Treasury and the mint. I ask unanimous consent that a letter of recommendation from Miss Eva Adams, the Director of the Mint, and a biography of Mr. Gasparro be printed in the RECORD at the conclusion of my remarks.

In reporting this nomination today, when the time-honored Assay Commission is meeting in Philadelphia, it is appropriate to pay a tribute to all the officials and employees of the Bureau of the Mint, including Miss Adams, the Director; Mr. Michael H. Sura, the Superintendent of the Philadelphia Mint; and Mrs. Fern V. Miller, Superintendent of the Denver Mint.

The Bureau of the Mint is doing an unbelievably effective job in turning out the billions of coins which are needed in order to end the current coin shortage, while maintaining the quality and beauty of the coins. Recent production figures are:

| | Number of pieces (billions) | Face value (millions) |
|---|---|---|
| Calendar year 1963 | 3.6 | $161.7 |
| Calendar year 1964 | 5.57 | 351.2 |
| January 1965 | .598 | 45.9 |
| January 1965, annual rate | 7.2 | 951.7 |

There being no objection, the letter and the biography were ordered to be printed in the RECORD, as follows:

TREASURY DEPARTMENT,
*Washington, February 9, 1965.*

Mr. MATTHEW HALE,
*Chief of Staff, Senate Committee on Banking and Currency, U.S. Senate, Washington, D.C.*

DEAR MATT: Here are 15 copies of a biography of Frank Gasparro, whose name was sent to your committee for confirmation to be Chief Sculptor and Engraver of the U.S. Mint with offices at the Philadelphia Mint.

Also attached is a list of some of the work he has done while in the mint.

For several years past, Mr. Gilroy Roberts, who held the position of Chief Sculptor and Engraver since July 22, 1948, has been ill. During this time, Frank Gasparro handled the work of the Engraving Division for Mr. Roberts and carried out his own responsibilities as well.

Having had this fine experience as assistant sculptor and engraver, I can rest easy if Frank Gasparro is in charge of this division of the mint. As you may know, the Engraving Division has full responsibility for supplying both mints with dies which, under our crash program, is no small task. He is well liked by his fellow workers and acknowledgment of his confirmation would be a great boost in morale to the workers in the mint, as Frank Gasparro is not only a splendid artist, but also has the administrative ability to run his department. This combination is hard to find.

Thank you for whatever you may do to secure his prompt confirmation. As the Annual Assay Commission is meeting in Philadelphia tomorrow, February 10, word of the committee's approval of his nomination would make a happy event for the Assay Commission.

Most sincerely,

EVA ADAMS,
*Director of the Mint.*

---

BIOGRAPHY OF FRANK GASPARRO

Frank Gasparro began his career in the U.S. Mint more than two decades ago as a junior engraver in his native Philadelphia. He entered the mint service at the age of 33, following approximately 19 years of study and research in sculpture and painting both in the United States and abroad.

Between 1924–29, while still in his teens, Gasparro had the unique experience of studying under Guiseppe Donato, who had in the first decade of the 20th century served as an assistant foreman to the internationally renowned sculptor Rodin.

Copy W -

THE MINT OF THE UNITED STATES AT PHILADELPHIA

Superintendents Office.

May 1, 1905.

Mr. John H. Landis,

Superintendent.

Sir:

I have received the examination papers of John C. Cooney, Chas.H. Eagan, Frank Law, William Robertson, Henry Von der Heid and William Wieland, who were recently examined by the Civil Service Commission for the purpose of testing their fitness for appointment to the position of Medalist in the Engraving Department of the United States Mint at Philadelphia. I have also the letter of the Director to you, asking that these papers be marked by the Engraver or his assistant and returned as early as practicable.

I have very carefully examined the papers in which each applicant gives his experience and the opportunities he has had to acquire such an education as an engraver should have to fit him for a position in the United States Mint. I have also spent some time looking over the specimens of work which accompany the papers of each applicant.

In a letter to you, dated August 15th, 1904, answering a letter from the Civil Service Board asking for a definite statement of the duties of Medalist in this department, Mr. Barber says that a Medalist or Engraver should be "one skilled in the art of designing and engraving medals and coins, one trained in miniature sculpture, able to illustrate special events or occasions allegorically, a sculptor in relief or

216 Westwood Park Drive
Havertown, Pa., 19083
January 29, 1971

Mr. Edward R. Grove
Sea-Lake
3215 South Flagler Dr.
West Palm Beach, Fla. 33405

Dear Ed:

Thanks for your kind words on the dollar.

As to your request for material for your proposed book I'm afraid I can't be of much help. I am enclosing the only photograph of myself that I have but it is not the size you asked for; perhaps you can use it. As to a photograph of my sculpture I have none as I very seldom photograph my work; as a matter of fact I have done very little recently.

As to a biography, if you wish to include me in your book perhaps the following would serve your purpose:

Frank Gasparro has spent most of his professional life in the medallic field. In his capacity as Chief-Engraver-Sculptor in the United States Mint his work is at present confined solely to the design of coins and medals, both domestic and foreign and he is internationally known. He is the designer of the reverse of the one cent showing the Lincoln Memorial and the Kennedy half-dollar showing the presidential seal. He has also designed medals of national and international dignitaries such as Winston Churchill, Douglas MacArthur, Richard M. Nixon and David Kennedy. In 1968 he was named the Outstanding Numismatic Sculptor of the Year by the American Numismatic Association and the following year designed the medal for the A.N.A. Convention. Through competition he received the commission to design the Philadelphia Medal of Honor.

His work has been shown nationally and internationally - in Paris and Madrid and in Philadelphia at the Pennsylvania Academy of the Fine Arts and the Philadelphia Museum of Art as well as other galleries. He has won many medal competitions, winning both Gold and Silver medals.

Mr. Gasparro's latest work has been the designing of the Eisenhower silver dollar for the United States Mint. He designed both obverse and reverse.

Mr. Edward R. Grove

Mr. Gasparro was born in Philadelphia and studied at the Pennsylvania Academy of the Fine Arts with Charles Grafly. He won two traveling scholarships there and spent two years in European study. At the present time he is an instructor in sculpture at the Fleisher Art Memorial's evening classes and is active in his leisure time in the stimulation of interest in numismatic work. He is also a member of several Fine Arts organizations.

While it is impressive to list individual works it is boring reading so I left them out. If you wish a list of work please let me know and I will send it.

Perhaps this information will be useful to you together with the photo.

With best wishes for your success and regards to Mrs. Grove -

Sincerely,

Frank Gasparro

SEA·LAKE STUDIO
3215 SOUTH FLAGLER DRIVE, WEST PALM BEACH, FLORIDA 33405
PHONE 305·833·2720

23 January 1971

Mr Frank Gasparro
216 Westwood Park Drive
Manoa, Pa. 19083

Dear Frank:

Please accept our congratulations on the new, long-awaited Eisenhower dollar. The portrait is one of your very best and the reverse is excellent; we're looking forward to obtaining one as soon as possible. You well deserve the applause which is coming your way; It will probably be the most famous work of your career.

There is a favor I'd like to ask you in connection with a new project, Frank. The International Numismatic Collector Society, organized last year and based in Newtown Square, has asked me to write a book, "The Challenge of Medallic Sculpture", as part of their new library on various aspects of numismatics. The first volumes have appeared and mine will be the twelfth in the series.

The publisher agrees with me that the inclusion of examples of the best of contemporary medallic and related work will greatly enhance the book, and I am writing to ask if you allow us to include you and some of your work. As compensation, I can only offer you one of the published volumes, but it will be an interesting project for all of us - a sort of survey of medallic art in our generation - and we would like very much for you to be represented.

We plan to devote an entire page to each medallist and, if you are willing to be included, I will need several things from you:

a recent 8 x 10 glossy of yourself
brief biography, with list of more important commissions
photos of one of your personal favorites among your commissioned works, with a brief statement about this particular piece
one or more pictures of your sculpture, other than relief

Your vigorous "Theseus" comes to mind in the latter category - if it would be available for reproduction. Gilroy is writing the introduction for me and, ina ddition to his work (and yours?), I hope to have six other American sculptors, two from England and one each from France and Italy.

Would you let me know by the return card if we can count you in? The material itself should be here by or before March 1. Please remember us to Mrs. Gasparro and Christine - all good wishes for your continued success,

Sincerely, Ed

intaglio not confined to any particular class of work, but skilled in portraiture, figures, animals, foliage or flowers."

Before marking these applications in the order of their excellence I think I should first assume a certain standard excellence that must be required before there could be any thought of making an appointment.

After reading over the "duties of Medalist in this department" as defined by Mr. Barber, the Engraver, and again fairly and faithfully looking over the applications and the specimens of work do[illegible] I do not find that any one of the applicants is possessed of such skill or ability as would render his application worthy of consideration.

An Engraver to be able to produce such work as is required at the United States Mint should primarily have a knowledge and an appreciation of the sculptor's art, secondarily, but this in no mean degree, he should have the manipulative skill with modelling tools and graver to carry out his artistic ideas.

I do not find that any one of the applicants shows the slightest appreciation of the sculptor's art. The manipulative skill displayed is of the most ordinary character.

As the Director has asked that I mark these papers, I have done so in what I consider the order of their merit.

1st. Wm. Wieland
2d. Henry Von der Heid
3d. Chas. H. Eagan
4th. Wm. Robertson
5th. Frank Law
6th. John C. Cooney.

Private commissions executed by him include the Stroud Jordon medal, 1953 among other portraits.

He also designed the Dr. Thomas A. Dooley, III medal, Vice-Admiral Hyman G. Rickover Congressional medal, portrait-obverse, and the U. S. Secretary of the Treasury, Robert B. Anderson portrait-medal; Congressional medals of honor: General Douglas MacArthur, Sam Rayburn - also designing Assay medal of L. B. Johnson.

He showed Victory medal of World War II in plaster (private collection) at the Pennsylvania Academy of the Fine Arts in 1950. In sculpture he was awarded Braverman prizes - Pennsylvania Academy of Fine Arts - 1939 - 1962 - 1964. Da Vinci Art Alliance awards - Silver medal 1959 Gold medal 1965.

He has been listed in Who's Who in American Art in 1947-48-49-53- and 1963, and was a member of the Philadelphia Artists Equity Board of Directors in 1963. He has presided as judge of the Philadelphia Mummers' Parade 1963-1964-1965.

As a native of Philadelphia, where he works and teaches, he has shown a keen interest in the progress and development of Philadelphia, the Historic City of America.

FRANK GASPARRO
U. S. MINT
16th & SPRING GARDEN STREETS
PHILADELPHIA, PA. 19130

Frank Gasparro, sculptor of the Eisenhower dollar, has spent most of his professional life in the medallic field. In his capacity as Chief Engraver-Sculptor in the United States Mint his work is at present confined solely to the design of coins and medals both domestic and foreign and his reputation is international. He is the designer of the reverse of the One Cent showing the Lincoln Memorial and the Kennedy Half-Dollar showing the Presidential eagle. He has also designed medals of national and international dignitaries such as Winston Churchill, Douglas MacArthur, Richard M. Nixon and many of the Secretaries of the Treasury. In 1968 he was named the Outstanding Numismatic Sculptor of the Year by the American Numismatic Association at San Diego and the following year designed the medal for the A.N.A. Convention. Through competition he was awarded the design of the Philadelphia Medal of Honor.

He has exhibited in the Paris Mint and the Spanish International Medallic Art Exhibit at Madrid and his medallic work as well as sculpture in the round has been shown at the Philadelphia Museum of Art and the Pennsylvania Academy of the Fine Arts. He designed the Statue of Liberty Series, National Shrined Medals and many other medals and has won many competitions, winning both Gold and Silver Medals.

Mr. Gasparro was born in Philadelphia and studied at the Pennsylvania Academy of the Fine Arts and with Charles Grafly. He was awarded two Cresson Traveling Scholarships and spent two years in European study. At the present time his leisure time is spent as an instructor in sculpture at the Fleisher Art Memorial in Philadelphia, and in the stimulation of interest in numismatic work. He is also a member of several Fine Arts organizations.

Frank Gasparro is the 10th engraver of the Mint since 1791. He has been in Mint service since 1942.

He was born in Philadelphia in 1909 and received his art education in this city and abroad. He was a student at the Fleisher Art Memorial and received the personal assistance of its founder, Samuel S. Fleisher, who took a great interest in his work and encouraged him in every way. He also worked and studied from 1922 to 1927 under Giuseppe Donato who was at one time assistant foreman to Rodin. Later on he attended the Pennsylvania Academy of the Fine Arts and studied under Charles Grafly, Walker Hancock and Albert Laessle. Two Cresson scholarships granted him by the Academy during 1930-31 made possible valuable months of art research in Italy, England, France, Germany and Sweden.

He launched his career as a freelance sculptor in 1932 working primarily in statuary art and commercial plaster models. He continued in this line of work with the Federal Art Administration whose staff he joined in 1937. He returned to the ranks of the freelancer once again in 1941 but shortly thereafter entered the Mint service.

At the Philadelphia Mint he progressed from junior engraver to engraver's assistant, sculptor and engraver and finally in April, 1962 to Assistant Chief Sculptor and Engraver. His work there has included portraiture, low and high relief medals and insignia designing. He has also worked with foreign coinage.

In 1955 he was presented a $1000 award by the city of Philadelphia for submitting the winning design in the Philadelphia Medal of Honor contest. This past year he won the emblem contest sponsored by the Treasury Safety Council. His design was selected by the Council over 1149 other entries submitted by 532 employees representing all 13 Treasury Bureaus.

He is a member of the Society of Medallists, the French Society of the Medal and the Pennsylvania Academy of the Fine Arts Fellowship board of directors.

He has made many designs and models for the Mint as well as for private commission. He designed the reverse of the one cent - the Lincoln Memorial - and the reverse of the Kennedy half dollar. He has five medals on permanent exhibition at the Smithsonian Institution Museum. His work has been shown in foreign exhibits at the Paris Mint 1949-50; Madrid, 1951 International Medallic Exposition, at which time he received a citation, and at the Rome International Medallic Exhibition he showed a 1953 Coast Guard Commendation medal, and reverse of the 1949 Annual Assay medal. In 1965 he will be exhibiting at the International Medallic Exhibition in Athens, Greece.

Answered 3/10/74

Feb. 22,1974

PARAMOUNT International Coin Corporation

PARAMOUNT BUILDING • ENGLEWOOD, OHIO 45322 • TELEPHONE: AREA CODE 513 836-2654
CABLE ADDRESS – PARAMOUNT

Dear Frank:

Enclosed is copy of The Paramount Journal in which article on my visit with you appears. On page 25, I marked a typographical error. Also believe it was Eva Adams who picked out the bright room in the new Mint for your office - not Mrs. Brooks. Could correct this in future column if I did kick one.

With best regards from us both to you and Mrs. Gasparro.

Thomas V. Haney
Don
440 Conrad Road
Englewood, New Jersey 07631

Copy W -

August 15, 1904.

Mr. John H. Landis,

Superintendent.

Sir:

Answering the letter of the Civil Service Board that a definite statement of the duties of medallist for this department be furnished, I beg to say that although the dictionary gives several definitions of this word there is but one that to our understanding is proper, that is, "One skilled in the art of designing and engraving medals or coins," therefore a medallist must be an artist trained in miniature sculpture able to produce dies for striking medals or coins. To enumerate the duties, he must be a designer able to illustrate special occasions or events allegorically, a sculptor and engraver either in relief or intaglio not confined to any particular class of work, portraiture, figure or animal work, foliage or flowers, as they are often combined in the one medal or coin.

The profession of medallist is not divided among many as is the custom in the Bureau of Engraving where one only is employed on some special portion of the engraving and others on other parts, for instance, one doing scrip, others old English, others on ornament and still others on the portraiture, the medallist undertakes the whole whatever the design may be.

Respectfully,

(Signed.) Chas. E. Barber,

Engraver.

TREASURY DEPARTMENT
WASHINGTON, D.C. 20220

ASSISTANT SECRETARY

AUG 14 1964

Dear Mr. Gasparro:

It is a great pleasure to advise you that one of your three designs has been selected as the first place winner in the Treasury Safety Council Emblem Contest. The design that you designated No. 1 was selected by the Executive Board of the Council out of 1,150 separate entries as best signifying the basic functions of the Council.

Your design shows a great deal of thought and imagination in that it clearly depicts all three responsibilities--fire, safety, and civil defense--with which the Council is charged. The simplicity makes the emblem readily adaptable for use with a minimum of words to identify its significance.

In expressing my congratulations, I should like also to express the appreciation of the Treasury Safety Council for your interest in entering the contest. I plan personally to present your award of $100 at a ceremony which will be appropriately arranged in the near future.

If any effort, no matter how small or trivial, helps to prevent an accident or personal injury, then the effort was worth doing and deserving of recognition. You can be proud of this contribution you have made to the Treasury Safety program. Again, congratulations for a job well done.

Sincerely yours,

A. E. Weatherbee
Assistant Secretary for Administration

Mr. Frank Gasparro
Assistant Chief Engraver and Sculptor
U. S. Mint
16th and Spring Garden Streets
Philadelphia, Pennsylvania

*Keep Freedom in Your Future With U.S. Savings Bonds*

Again, I would most emphatically say that not one approaches such ability as to be placed on the eligible list for medalist in the Engraving Department of the United States Mint.

Very respectfully,

(Signed) George T. Morgan
for Engraver.

Every day is a challenge to me: to plan, to approach my problems and to solve them. That is what makes my day worthwhile.

In my execution of my art work the ultimate goal is for its appreciation and enjoyment by my fellowman.

Two things give me serious thought. The first is that the next project is the important factor, not what I have achieved in the past. The second is, I am in the awkward position where I feel the great ones are looking over my shoulder to see how I perform and what the results are.

FRANK GASPARRO - ~~ASSISTANT~~ CHIEF ENGRAVER AND SCULPTOR 1965-1981

Designs and models prepared at U. S. Mint (cont'd)

D. D. Eisenhower Appreciation Medals for Europe, Asia, Africa, South America, Paris Summit, Portugal, USSR, United Kingdom, Japan, Hawaii, Korea - 1960
Kansas Centennial Medal - Obverse - 1961
Dr. Thomas A. Dooley III Congressional Gold Medal 1962
West Virginia Centennial Medal - Reverse - 1963
Sam Rayburn U. S. Congressional Medal - Obverse Portrait - 1963
President Kennedy "With Appreciation" Medal - 1963
General Douglas MacArthur U. S. Congressional Medal - 1963
Eva Adams Director of the Mint - Reverse - 1963
Nevada Centennial Medal - 1964
Padre Serra Medal - 1964
International Ladies' Garment Workers' Union Medal - 1964
Statue of Liberty Series Medal - 1965

Private Commissions prepared:

Stroud Jordan Medal 1953
Philadelphia Medal of Honor 1955 (won $1,000 competition to execute medal in plaster)
Torald Sollman Award Medal 1960
General George W. Melville Medal 1961
Carl R. Nelson Medal 1962
Great Eastern Numismatic Association Medal 1963

Exhibitions:

Showed Victory Medal - World War II - Plaster (private collection) at Pennsylvania Academy of the Fine Arts in 1950
Private collection - Truman Medal 3" bronze
World War Victory Medal - plaster 14" x 14"
Permanent Exhibitions - Smithsonian Institute Museum - 5 medals
Foreign Exhibitions - Paris Mint - 1949-50 Annual Assay Medal - 1949 bronze Treasury Building 2" diameter
Madrid - 1951 International Medallic Exposition - received citation
Rome International Medallic Exhibition - 1953 - Coast Guard Commendation Medal
Annual Assay Medal - 1949 - Reverse

LISTED IN WHO'S WHO IN AMERICA 1979-1980-1981
~~Listed in Who's Who in American Art, 1947, 1948, 1949, 1953, 1959, 1961, 1963.~~
~~At present:~~ Pennsylvania Academy of Fine Arts Fellowship Board of Directors

U. S. MINT

FRANK GASPARRO - ~~ASSISTANT~~ CHIEF ENGRAVER AND SCULPTOR 1965-1981

Art Biography

Pennsylvania Academy Of The Fine Arts - 4 years - 1928-31 under Charles Grafly
Collaborated with University Of Pennsylvania Fine Arts Department on Academy in Rome designs 1930-31
Awarded two Cresson Travelling Scholarships from Pennsylvania Academy Of Fine Arts to study in Europe in 1930 and 1931
Did research work in art in Italy, England, France, Germany and Sweden

Member: ~~Society of Medallists~~
~~Pennsylvania Academy Of The Fine Arts Fellowship~~

Associated at present with United States Mint as Artist-Engraver from 1942
Appointed Assistant Chief Engraver and Sculptor - March, 1962

Designs and models prepared at U. S. Mint:

Guatemala - 25 Centavo - 1943
Cuba - obverse One Centavo - 1953
Annual Assay Commission 1949 - Rev. (U. S. Treasury Bldg.)
Annual Assay Commission 1950 - Obv. (First Meeting)
Bolivia - Un Condor - Obv. 1951
Annual Assay Commission 1951 - Rev. (Eagle & Mint)
Federal Security Agency Medal - 1951 Obv. (Eagle)
Federal Security Agency Service Award Emblem 1951
Annual Assay Commission 1952 - Rev. (First Mint)
Provost Marshall General Badge - 1952
Department of Commerce Medal - Obv. & Rev. - 1952
Department of Commerce Emblem - 1952
Coast Guard Commendation Medal 1952 - Obv. & Rev.
White House Cap Device Insignia - 1953
Secretary of Treasury Medal - 1953- Rev. (U. S. Eagle Seal)
Central Intelligence Medal - 1953 - Obv. & Rev.
Central Intelligence Star - 1953
President Eisenhower Medal - Rev. - 1954 (Freedom) Mint series
Treasury Department Secret Service Guard Cap & Breast Badge - 1954
U. S. Secretary of the Treasury Medal George M. Humphrey (Reverse) 1954
Central Intelligence Distinguished Medal - 1955 - Obv. & Rev.
U. S. Secretary of the Treasury Robert B. Anderson 1958
Designed and executed - 1959 - U. S. One Cent reverse (Lincoln Memorial Building)
Colorado Centennial Medal - Obv. & Rev. - 1959
Vice Admiral Hyman G. Rickover Congressional Medal (Portrait - Obv.) 1960
Pony Express Medal 1-5/16" 1960
Pony Express Medal - 2¼" 1960
President Kennedy Mint List Medal (Reverse) 1961
U. S. Secretary of the Treasury Medal Douglas Dillon (Reverse) 1961

Frank Gasparro was born in Philadelphia, and studied at the Pennsylvania Academy of Fine Arts and with Charles Grafly. He was awarded two Cresson Traveling Scholarships and spent two years studying in Europe. Since 1965 he has been Chief Engraver-Sculptor with the United States Mint. Presently, he is also an instructor in sculpture in the evening classes at the Fleisher Art Memorial in Philadelphia. In his leisure time, Mr. Gasparro devotes himself to promoting an interest in numismatic work. He is also a member of a number of Fine Arts organizations. The Italian Government honored him in 1973 with the decoration of Cavaliere Ufficiale.

In his work with the United States Mint, Mr. Gasparro confines himself solely to the design of coins and medals, for which he has received international recognition. His most recent designs include the official City of Philadelphia Bicentennial, the National American Revolution Bicentennial Administration Medal, and the Shirley Temple Black Ceres Medal issued by the Food and Agriculture Organization of the United Nations. With the permission of Secretary of the Treasury Simon, Frank Gasparro also designed the medal commemorating the visit of Queen Elizabeth II to Charlottesville, Virginia, for Charlottesville-Albemarle County.

He has designed for the U.S. Mint coins and medals that are both domestic and foreign. His designs for domestic coins include the reverse of the one cent showing the Lincoln Memorial and the reverse of the Kennedy half-dollar showing the presidential eagle, and also the Eisenhower dollar, both obverse and reverse. He has designed medals national and international dignitaries such as Winston Churchill, Douglas MacArthur, Richard M. Nixon, and David Kennedy. In 1968 Mr. Gasparro was named the Outstanding Numismatic Sculptor of the Year by the American Numismatic Association, and in 1969, he designed the medal for the Association's convention. In open competition he also won the honor of designing the Philadelphia Medal of Honor. He also designed the Statue of Liberty Series, the National Shrines Medals, and has been himself awarded many gold and silver medals.

Frank Gasparro has exhibited his work abroad at the Paris Mint and at the Spanish International Medallic Art Exhibit at Madrid. At home, his medallic works as well as his sculptures in the round have been shown at the Philadelphia Museum of Art and the Pennsylvania Academy of Fine Arts.

Frank Gasparro has spent most of his professional life in the medallic field. In his capacity as Chief Engraver-sculptor in the United States Mint since 1965 his work has been confined solely to the design of coins and medals both domestic and foreign and he is internationally known. He is the designer of the reverse of the one cent showing the Lincoln Memorial and the Kennedy half-dollar showing the presidential eagle. He has also designed medals of national and international dignitaries such as Winston Churchill, Douglas MacArthur, Richard M. Nixon and David Kennedy. In 1968 he was named the Outstanding Numismatic Sculptor of the Year by the American Numismatic Association in San Diego, and the following year designed the medal for the American Numismatic Association convention. Through competition he designed the Philadelphia Medal of Honor. He also designed the Eisenhower dollar, obverse and reverse. He has recently designed the Shirley Temple Black Ceres medal issued by the Food and Agriculture Organization of the United Nations as well as the official Bicentennial Medal for the City of Philadelphia.

He has exhibited in the Paris Mint and the Spanish International Medallic Art Exhibit at Madrid and his medallic work as well as sculpture in the round has been shown at the Philadelphia Museum of Art and the Pennsylvania Academy of the Fine Arts. He designed the Statue of Liberty Series, National Shrines Medals and many other medals and has won many competitions, winning both Gold and Silver Medals.

Frank Gasparro was born in Philadelphia and studied at the Pennsylvania Academy of the Fine Arts and with Charles Grafly. He was awarded two Cresson Traveling Scholarships and spent two years in European study. At the present time he is an instructor in sculpture in the evening classes at the Fleisher Art Memorial in Philadelphia and is active in his leisure time in the stimulation of interest in numismatic work. He is also a member of several Fine Arts organizations.

U. S. MINT

FRANK GASPARRO - ASSISTANT CHIEF ENGRAVER AND SCULPTOR

Art Biography

Pennsylvania Academy Of The Fine Arts - 4 years - 1928-31 under Charles Grafly
Collaborated with University Of Pennsylvania Fine Arts Department on Academy in Rome designs 1930-31
Awarded two Cresson Travelling Scholarships from Pennsylvania Academy Of Fine Arts to study in Europe in 1930 and 1931
Did research work in art in Italy, England, France, Germany and Sweden

Member: Society of Medallists
Pennsylvania Academy Of The Fine Arts Fellowship

Associated at present with United States Mint as Artist-Engraver from 1942
Appointed Assistant Chief Engraver and Sculptor - March, 1962

Designs and models prepared at U. S. Mint:

Guatemala - 25 Centavo - 1943
Cuba - obverse One Centavo - 1953
Annual Assay Commission 1949 - Rev. (U. S. Treasury Bldg.)
Annual Assay Commission 1950 - Obv. (First Meeting)
Bolivia - Un Condor - Obv. 1951
Annual Assay Commission 1951 - Rev. (Eagle & Mint)
Federal Security Agency Medal - 1951 Obv. (Eagle)
Federal Security Agency Service Award Emblem 1951
Annual Assay Commission 1952 - Rev. (First Mint)
Provost Marshall General Badge - 1952
Department of Commerce Medal - Obv. & Rev. - 1952
Department of Commerce Emblem - 1952
Coast Guard Commendation Medal 1952 - Obv. & Rev.
White House Cap Device Insignia - 1953
Secretary of Treasury Medal - 1953- Rev. (U. S. Eagle Seal)
Central Intelligence Medal - 1953 - Obv. & Rev.
Central Intelligence Star - 1953
President Eisenhower Medal - Rev. - 1954 (Freedom) Mint series
Treasury Department Secret Service Guard Cap & Breast Badge - 1954
U. S. Secretary of the Treasury Medal George M. Humphrey (Reverse) 1954
Central Intelligence Distinguished Medal - 1955 - Obv. & Rev.
U. S. Secretary of the Treasury Robert B. Anderson 1958
Designed and executed - 1959 - U. S. One Cent reverse (Lincoln Memorial Building)
Colorado Centennial Medal - Obv. & Rev. - 1959
Vice Admiral Hyman G. Rickover Congressional Medal (Portrait - Obv.) 1960
Pony Express Medal 1-5/16" 1960
Pony Express Medal - 2¼" 1960
President Kennedy Mint List Medal (Reverse) 1961
U. S. Secretary of the Treasury Medal Douglas Dillon (Reverse) 1961

BIOGRAPHY: FRANK GASPARRO

March 12, 1969

Frank Gasparro is the 10th Chief Engraver of the Mint since 1791. Appointed February 15, 1965, he has been in the Mint Service since 1942.

He was born in Philadelphia, Pennsylvania, in 1909 and received his art education in this city and abroad. Mr. Gasparro derived his interest in art from his father, Bernard Gasparro, who was a professional musician. Encouraged by his father who saw his interest in sculpture, he was placed at the age of thirteen under the able tutelage of Guiseppe Donato, a prominent sculptor, who in previous years had been an assistant to Auguste Rodin, renouned French sculptor, from 1905 to 1909. Mr. Gasparro remained with Mr. Donato until 1928, six years as apprentice after public school hours.

In 1928 he entered the Pennsylvania Academy of Fine Arts and pursued his studies in sculpture under Charles Grafly, the leading American portrait sculptor.

In the last two years (1930, -31) at the Pennsylvania Academy, he collaborated with the University of Pennsylvania Fine Arts Department in group study on American Academy in Rome sculpture and architectural designs.

He was awarded two Cresson Traveling Scholorships from the Pennsylvania Academy of Fine Arts to study in Europe in 1930, -31. He pursued his research work in sculpture in Italy, England, Belgium, Holland, Denmark, France, Germany and Sweden.

Returning to America in 1931, he immediately embarked on a professional career as a sculptor in Philadelphia. Later he applied for a position with the United States Mint through his medallic work. On December 10, 1942, he was accepted as Sculptor-Engraver. He was appointed Assistant Chief Sculptor-Engraver in March, 1962.

Mr. Gasparro's outstanding contribution to United States coinage was the design and execution of -

"Lincoln Memorial" reverse one cent, 1959
"Kennedy" half-dollar reverse, 1964.

During his employment with the Mint, he has contributed to the design of numerous medals. These include Presidential Medals for:

Dwight D. Eisenhower, reverse
John F. Kennedy, reverse
Lyndon B. Johnson, obverse and reverse.

Treasury and U. S. Assay Commission Medals, Congressional Medals for:

- Douglas MacArthur, obverse portrait and reverse
- Thomas A. Dooley, III, obverse portrait and reverse
- Sam Rayburn, obverse portrait
- Vice-Admiral Hyman G. Rickover, obverse portrait.

Winston Churchill, Fulton, Mo. Medal (Obverse)
Secty. David M. Kennedy Medal (Obverse)
of Treas.
American Numismatic Assoc. 1969 Medal

Other portraits of prominent public officials are:
- Secretary of the Treasury Henry H. Fowler
- Secretary of the Treasury Joseph W. Barr
- Director of the Mint Eva Adams.

He has contributed to the design and execution of the following foreign coinage:
Guatemala 25 Centavos, 1953
Cuba 1 Centavo, 1953
Philippine 1¢, 5¢, 10¢, 25¢, 50¢ and one dollar, for 1967, -68 and -69.

Numerous Congressional Centennial Medals, as follows:
- Pony Express Medal, 1960
- Colorado Medal, 1959
- Kansas Medal, 1961
- West Virginia Medal (reverse), 1963
- Nevada Medal, 1964
- Padre Serra (California Medal)
- International Ladies Garment Workers' Union Medal, 1964
- Statue of Liberty Series, National Shrines Medal, 1965
- Memphis Sesquicentennial Medal, 1969.

In his association with the United States Mint from 1942 to 1969, he has contributed to the execution of sixty special medals.

He has exhibited in foreign exhibitions, such as:
Paris Mint, 1949
Madrid, Spain, 1951 - International Medallic Exposition
Citation as exhibitor
Rome, Italy, 1953 - International Medallic Exhibition
Madrid, Spain, 1968 - Internation Medallic Exhibition
"Woman on the Medal".

At present he is a member of the Society of Medallists; member of Board of Directors, Pennsylvania Academy of Fine Arts Fellowship; and member of the French Society of the Medal. He is married and has one daughter, Christina, married. The Gasparros currently reside at 216 Westwood Park Drive, Havertown, Pennsylvania. On August 21, 1968, at San Diego, California, he received the Gold Medal as Outstanding Numismatic Sculptor of the Year.

Recently, President Nixon gave his personal approval to the profile portrait executed for the 1969 U. S. Assay Commission Medal. Mr. Gasparro is now preparing this approved portrait for the Mint's Presidential List Medal to be offered soon to the public.

Frank Gasparro

As Chief Engraver of the United States Mint the position entails assuming the responsibility for designs and execution of United States and foreign currency made through the Mint, the final supervision of coinage dies manufactured for use by Philadelphia, Denver and San Frisco Mints.

An average of 6 to 7 billion coins are struck yearly.

He is in charge of 80 employees working three shifts at the Philadelphia Mint at 16th & Spring Garden Streets.

He has a staff of engravers that design and execute medals and coinage designs.

At the new Mint at 5th & Arch Streets the U.S. government will produce on a full scale twice the amount of U.S. coinage and foreign currency.

He is the only Chief Engraver of Italian descent since the founding of the first Mint in 1791

FRANK GASPARRO - ASSISTANT CHIEF ENGRAVER AND SCULPTOR

Designs and models prepared at U. S. Mint (cont'd)

D. D. Eisenhower Appreciation Medals for Europe, Asia, Africa, South America, Paris Summit, Portugal, USSR, United Kingdom, Japan, Hawaii, Korea - 1960
Kansas Centennial Medal - Obverse - 1961
Dr. Thomas A. Dooley III Congressional Gold Medal 1962
West Virginia Centennial Medal - Reverse - 1963
Sam Rayburn U. S. Congressional Medal - Obverse Portrait - 1963
President Kennedy "With Appreciation" Medal - 1963
General Douglas MacArthur U. S. Congressional Medal - 1963
Eva Adams Director of the Mint - Reverse - 1963
Nevada Centennial Medal - 1964
Padre Serra Medal - 1964
International Ladies' Garment Workers' Union Medal - 1964
Statue of Liberty Series Medal - 1965

Private Commissions prepared:

Stroud Jordan Medal 1953
Philadelphia Medal of Honor 1955 (won $1,000 competition to execute medal in plaster)
Torald Sollman Award Medal 1960
General George W. Melville Medal 1961
Carl R. Nelson Medal 1962
Great Eastern Numismatic Association Medal 1963

Exhibitions:

Showed Victory Medal - World War II - Plaster (private collection) at Pennsylvania Academy of the Fine Arts in 1950
Private collection - Truman Medal 3" bronze
World War Victory Medal - plaster 14" x 14"
Permanent Exhibitions - Smithsonian Institute Museum - 5 medals
Foreign Exhibitions - Paris Mint - 1949-50 Annual Assay Medal - 1949 bronze Treasury Building 2" diameter
Madrid - 1951 International Medallic Exposition - received citation
Rome International Medallic Exhibition - 1953 - Coast Guard Commendation Medal
Annual Assay Medal - 1949 - Reverse

Listed in Who's Who in American Art, 1947, 1948, 1949, 1953, 1959, 1961, 1963.
At present: Pennsylvania Academy of Fine Arts Fellowship Board of Directors

Outstanding Armed Forces Medals -

Coast Guard Commendation Medal - 1952
Central Intelligence Medal - 1953

Special Medals -

Secretary Of The Treasury Robert B. Anderson Medal - 1958
President Eisenhower "DDE - With Appreciation" Medals 1959-1960 for Europe, Asia, Paris Summit, Africa, Portugal, South America, United Kingdom, USSR, Korea, Japan, Alaska, Hawaii
President Eisenhower reverse - 1954 Presidential Series List Medal
President Kennedy reverse - 1961 Presidential Series List Medal

Centennial Medals -

Pony Express 1-5/16" - 1960
Pony Express 2½" - 1960
Colorado Medal - 1959
Kansas Medal - 1961
West Virginia reverse medal - 1963
Nevada reverse medal - 1964
Padre Serra (California) medal - 1964
International Ladies' Garment Workers' Union Medal - 1964
Statue Of Liberty Series (National Shrines) Medal - 1965

Foreign Coinage -

25 Centavos, Guatemala - 1943
Un Condor, Bolivia (obverse) 1951
One Centavo, Cuba (reverse) 1953

In his association with the United States Mint from 1942 to 1964, Mr. Gasparro has executed approximately forty special medals, six insignia emblems, three foreign country coin designs and two United States currency designs (one cent reverse, half dollar reverse)

Private Commissions -

Stroud Jordan Medal - 1953
Philadelphia Medal of Honor - 1955
Torald-Sullivan Award Medal - 1960
General George W. Melville Medal - 1961
Carl E. Nelson Medal - 1962
Great Eastern Hurdlantic Association Medal - 1963

Biography - Frank Gasparro

Born August 26, 1909

Mr. Gasparro derived his interest in art from his father, Bernard Gasparro, who was a professional musician. Encouraged by his father who saw his interest in sculpture, he was placed at the age of thirteen under the able tutelage of Giuseppe Donato, a sculptor who, in previous years, had been an assistant to Auguste Rodin, renowned French sculptor, from 1905 to 1909. Mr. Gasparro remained with Mr. Donato until 1926, six years, as student apprentice.

In 1926, he entered the Pennsylvania Academy Of The Fine Arts and pursued his studies in sculpture under Charles Grafly, the leading American portrait sculptor and later under Walker Hancock, sculptor and medallist.

It was under Walker Hancock that he received his basic training in medallic work. In the last two years, 1930-31, at the Pennsylvania Academy Of The Fine Arts he collaborated with the University Of Pennsylvania Fine Arts Department on American Academy in Rome sculpture and architectural designs. He was awarded two Cresson Traveling scholarships from the Pennsylvania Academy Of The Fine Arts to study in Europe in 1930-31. He pursued his research work in sculpture in Italy, England, Belgium, Holland, Denmark, France, Germany and Sweden.

Returning to America in 1931, he immediately embarked on a professional career as a sculptor in Philadelphia. Later he applied for a position with the United States Mint through his medallic work. On December 10, 1942 he was accepted as sculptor-engraver. He was appointed assistant chief engraver and sculptor in March, 1962.

Mr. Gasparro's outstanding contribution to United States currency was the design and execution of -

"Lincoln Memorial" reverse One Cent - 1959
Kennedy Half Dollar reverse - 1964

Congressional medals executed were -

Vice Admiral Hyman G. Rickover portrait, obverse 1960
Sam Rayburn portrait, obverse 1963
Dr. Thomas A. Dooley III portrait, obverse and reverse 1962
General Douglas MacArthur portrait obverse and reverse 1963

U. S. MINT

FRANK GASPARRO - ASSISTANT CHIEF ENGRAVER AND SCULPTOR

Art Biography

Pennsylvania Academy Of The Fine Arts - 4 years - 1928-31 under Charles Grafly
Collaborated with University Of Pennsylvania Fine Arts Department on Academy in Rome designs 1930-31
Awarded two Cresson Travelling Scholarships from Pennsylvania Academy Of Fine Arts to study in Europe in 1930 and 1931
Did research work in art in Italy, England, France, Germany and Sweden

Member: Society of Medallists
Pennsylvania Academy Of The Fine Arts Fellowship

Associated at present with United States Mint as Artist-Engraver from 1942
Appointed Assistant Chief Engraver and Sculptor - March, 1962

Designs and models prepared at U. S. Mint:

Guatemala - 25 Centavo - 1943
Cuba - obverse One Centavo - 1953
Annual Assay Commission 1949 - Rev. (U. S. Treasury Bldg.)
Annual Assay Commission 1950 - Obv. (First Meeting)
Bolivia - Un Condor - Obv. 1951
Annual Assay Commission 1951 - Rev. (Eagle & Mint)
Federal Security Agency Medal - 1951 Obv. (Eagle)
Federal Security Agency Service Award Emblem 1951
Annual Assay Commission 1952 - Rev. (First Mint)
Provost Marshall General Badge - 1952
Department of Commerce Medal - Obv. & Rev. - 1952
Department of Commerce Emblem - 1952
Coast Guard Commendation Medal 1952 - Obv. & Rev.
White House Cap Device Insignia - 1953
Secretary of Treasury Medal - 1953- Rev. (U. S. Eagle Seal)
Central Intelligence Medal - 1953 - Obv. & Rev.
Central Intelligence Star - 1953
President Eisenhower Medal - Rev. - 1954 (Freedom) Mint series
Treasury Department Secret Service Guard Cap & Breast Badge - 1954
U. S. Secretary of the Treasury Medal George M. Humphrey (Reverse) 1954
Central Intelligence Distinguished Medal - 1955 - Obv. & Rev.
U. S. Secretary of the Treasury Robert B. Anderson 1958
Designed and executed - 1959 - U. S. One Cent reverse (Lincoln Memorial Building)
Colorado Centennial Medal - Obv. & Rev. - 1959
Vice Admiral Hyman G. Rickover Congressional Medal (Portrait - Obv.) 1960
Pony Express Medal 1-5/16" 1960
Pony Express Medal - 2¼" 1960
President Kennedy Mint List Medal (Reverse) 1961
U. S. Secretary of the Treasury Medal Douglas Dillon (Reverse) 1961

FRANK GASPARRO - ASSISTANT CHIEF ENGRAVER AND SCULPTOR

Designs and models prepared at U. S. Mint (cont'd)

D. D. Eisenhower Appreciation Medals for Europe, Asia, Africa, South America, Paris Summit, Portugal, USSR, United Kingdom, Japan, Hawaii, Korea - 1960
Kansas Centennial Medal - Obverse - 1961
Dr. Thomas A. Dooley III Congressional Gold Medal 1962
West Virginia Centennial Medal - Reverse - 1963
Sam Rayburn U. S. Congressional Medal - Obverse Portrait - 1963
President Kennedy "With Appreciation" Medal - 1963
General Douglas MacArthur U. S. Congressional Medal - 1963
Eva Adams Director of the Mint - Reverse - 1963
Nevada Centennial Medal - 1964
Padre Serra Medal - 1964
International Ladies' Garment Workers' Union Medal - 1964
Statue of Liberty Series Medal - 1965

Private Commissions prepared:

Stroud Jordan Medal 1953
Philadelphia Medal of Honor 1955 (won $1,000 competition to execute medal in plaster)
Torald Sollman Award Medal 1960
General George W. Melville Medal 1961
Carl R. Nelson Medal 1962
Great Eastern Numismatic Association Medal 1963

Exhibitions:

Showed Victory Medal - World War II - Plaster (private collection) at Pennsylvania Academy of the Fine Arts in 1950
Private collection - Truman Medal 3" bronze
World War Victory Medal - plaster 14" x 14"
Permanent Exhibitions - Smithsonian Institute Museum - 5 medals
Foreign Exhibitions - Paris Mint - 1949-50 Annual Assay Medal - 1949 bronze Treasury Building 2" diameter
Madrid - 1951 International Medallic Exposition - received citation
Rome International Medallic Exhibition - 1953 - Coast Guard Commendation Medal
Annual Assay Medal - 1949 - Reverse

Listed in Who's Who in American Art, 1947, 1948, 1949, 1953, 1959, 1961, 1963.
At present: Pennsylvania Academy of Fine Arts Fellowship Board of Directors

Awards -

Pennsylvania Academy Braverman Sculpture Prize - 1959-1963
Da Vinci Silver Medal Philadelphia - 1959
Exhibited at the Pennsylvania Academy of Fine Arts - 1946, 1958, 1959, 1960, 1961, 1962, 1963, 1964
Also at the Philadelphia Museum of Art - 1940 and 1962

Foreign Exhibitions -

Paris Mint - 1949
Madrid, Spain - 1951 International Medallic Exposition, received diploma citation as exhibitor

Rome - International Medallic Exhibition - 1953

Listed in Who's Who in American Art 1947, 1948, 1949, 1953, 1959, 1961, 1963.

At present he is a member of the Society of Medallists, The Pennsylvania Academy Of The Fine Arts Fellowship Board Of Directors (from 1958 to date).

Frank Gasparro is the 10th engraver of the Mint since 1791. He has been in Mint service since 1942.

He was born in Philadelphia in 1909 and received his art education in this city and abroad. He was a student at the Fleisher Art Memorial and received the personal assistance of its founder, Samuel S. Fleisher, who took a great interest in his work and encouraged him in every way. He also worked under Guiseppe Donato who was at one time assistant foreman to Rodin. Later on he attended the Pennsylvania Academy of the Fine Arts and studied under Charles Grafly, Walker Hancock and Albert Laessle. Two Cresson scholarships granted him by the Academy during 1930-31 made possible valuable months of art research in Italy, England, France, Germany and Sweden.

He launched his career as a freelance sculptor in 1932 working primarily in statuary art and commercial plaster models. He continued in this line of work with the Federal Art Administration whose staff he joined in 1937. He returned to the ranks of the freelancer once again in 1941 but shortly thereafter entered the Mint service.

At the Philadelphia Mint he progressed from junior engraver to engraver's assistant, sculptor and engraver, and finally in April 1962 to Assistant Chief Sculptor and Engraver. His work there has included portraiture, low and high relief medals and insignia designing. He has also worked with foreign coinage.

In 1955 he was presented a $1000 award by the city of Philadelphia for submitting the winning design in the Philadelphia Medal of Honor contest. This past year he won the emblem contest sponsored by the Treasury Safety Council. His design was selected by the Council over 1149 other entries submitted by 532 employees representing all 13 Treasury Bureaus.

He is married and has one daughter Christina. The Gasparros currently reside in Havertown, Pa.

He is a member of the Society of Medallists, the French Society of the Medal and the Pennsylvania Academy of the Fine Arts board of directors.

He has made many designs and models for the Mint as well as for private commission. He designed the reverse of the one cent - the Lincoln Memorial-and the reverse of the Kennedy half-dollar. He has five medals on permanent exhibition at the Smithsonian Institution Museum. His work has been shown in foreign exhibits at the Paris Mint 1949-50; Madrid, 1951

Rome International Medallic Exhibition he showed a 1953 Coast Guard Commendation medal, and reverse of the 1949 Annual Assay medal.

Private commissions prepared by him include the Stroud Jordon medal, 1953 among others.

He also designed the Dr. Thomas A. Dooley III, Vice-Admiral Hyman G. Rickover Congressional medal, portrait-obverse, and the U.S. Secretary of the Treasury, Robert B. Anderson-portrait-medal.

He showed Victory medal World War II in plaster(private collectin) at the Pennsylvania Academy of the Fine Arts in 1950. In private collection may be found his Truman medal which is three inches in diameter in bronze.

He has been listed in Who's Who in American Art in 1947-48-49-53 and 63 and was a member of the Philadelphia Artists Equity board of directors, 1962.

Outstanding Armed Forces Medals -

Coast Guard Commendation Medal - 1952
Central Intelligence Medal - 1953

Special Medals -

Secretary Of The Treasury Robert B. Anderson Medal - 1958
President Eisenhower "DDE - With Appreciation" Medals 1959-1960 for Europe, Asia, Paris Summit, Africa, Portugal, South America, United Kingdom, USSR, Korea, Japan, Alaska, Hawaii
President Eisenhower reverse - 1954 Presidential Series List Medal
President Kennedy reverse - 1961 Presidential Series List Medal

Centennial Medals -

Pony Express 1-5/16" - 1960
Pony Express 2½" - 1960
Colorado Medal - 1959
Kansas Medal - 1961
West Virginia reverse medal - 1963
Nevada reverse medal - 1964
Padre Serra (California) medal - 1964
International Ladies' Garment Workers' Union Medal - 1964
Statue Of Liberty Series (National Shrines) Medal - 1965

Foreign Coinage -

25 Centavos, Guatemala - 1943
Un Condor, Bolivia (obverse) 1951
One Centavo, Cuba (reverse) 1953

In his association with the United States Mint from 1942 to 1964, Mr. Gasparro has executed approximately forty special medals, six insignia emblems, three foreign country coin designs and two United States currency designs (one cent reverse, half dollar reverse)

Private Commissions -

Stroud Jordan Medal - 1953
Philadelphia Medal of Honor - 1955
Torald-Sellman Award Medal - 1960
General George W. Melville Medal - 1961
Carl R. Nelson Medal - 1962
Great Eastern Numismatic Association Medal - 1963

Awards -

Pennsylvania Academy Braverman Sculpture Prize - 1959-1963
Da Vinci Silver Medal Philadelphia - 1959
Exhibited at the Pennsylvania Academy of Fine Arts - 1946, 1958, 1959, 1960, 1961, 1962, 1963, 1964
Also at the Philadelphia Museum of Art - 1940 and 1962

Foreign Exhibitions -

Paris Mint - 1949
Madrid, Spain - 1951 International Medallic Exposition, received diploma citation as exhibitor

Rome - International Medallic Exhibition - 1953

Listed in Who's Who in American Art 1947, 1948, 1949, 1953, 1959, 1961, 1963.

At present he is a member of the Society of Medallists, The Pennsylvania Academy Of The Fine Arts Fellowship Board Of Directors (from 1958 to date).

FRANK GASPARRO - ARTIST-DESIGNER-ENGRAVER

Associated at present with United States Mint as artist-engraver from 1942

Designs and models prepared:

President Eisenhower Medal - Rev. - 1954 (Freedom)
Annual Assay Commission 1949 - Rev. (U.S. Treasury Bldg.)
" " " 1950 - Obv. (First Meeting)
" " " 1951 - Rev. (Eagle & Mint)
" " " 1952 - Rev. (First Mint)
Federal Security Agency Medal - 1951 Obv. (Eagle)
" " " Service Award Emblem
Provost Marshall General Badge - 1952
Coast Guard Commendation Medal 1952 - Obv. & Rev.
White House Cap Device Insignia - 1953
Secretary of Treasury Medal - 1953 - Rev. (U.S. Eagle Seal)
Department of Commerce Medal - Obv. & Rev. - 1952
Department of Commerce Emblem - 1952
Central Intelligence Medal - 1953 - Obv. & Rev.
Central Intelligence Star - 1953
Central Intelligence Distinguished Medal - 1955 - Obv. & Rev.
Treasury Department Secret Service Guard Cap & Breast Badge - 1954
Guatemala Revenue - 25 centavo - 1943
Bolivia " - Un Condor - Obv.

Art Biography

Pennsylvania Academy of the Fine Arts - 4 years - 1928-31
Collaborated with University of Pennsylvania Fine Arts Dept. on Academy in Rome designs
Awarded two Cresson Travelling Scholarships from Penna. Academy of Fine Arts to study in Europe in 1931 and 1932
Did research work in art in Italy, England, France, Germany and Sweden
Member: Society of Medallists
Penna. Academy of the Fine Arts Fellowship

Exhibitions

Showed Victory Medal - World Warr LL - Plaster (private collection) at Penna. Acad. of Fine Arts in 1950
Private collection - Truman Medal 3" bronze
World War Victory Medal -plaster 14 x 14"
Permanent Exhibitions:
Allentown Museum
Smithsonian Inst. Museum - 5 medals
Philadelphia Art Museum
Foreign Exhibitions:
Paris Mint - 1949-50 Annual Assay Medal - 1949
Bronze Treas. Bldg. 2" diameter
Madrid - 1951 International Medallic Exposition - received citation
Rome International Medallic Exhibition - 1953 -
Coast Guard Commendation Medal
Annual Assay Medal - 1949 - Rev.

Listed in Who's Who in American Art - 1947-48-49-53 TO 1960

Frank Gasparro is the 10th engraver of the Mint since 1791. He has been in Mint service since 1942.

He was born in Philadelphia in 1909 and received his art education in this city and abroad. He was a student at the Fleisher Art Memorial when a young boy and received the personal assistance of its founder, Samuel S. Fleisher, who took a great interest in his work and encouraged him in every way. Later on he attended the Pennsylvania Academy of the Fine Arts and studied under the internationally known sculptor, Charles Grafly among others. Two Cresson scholarships granted him by the Academy during 1930-31 made possible valuable months of art research in Italy, England, France, Germany and Sweden.

He launched his career as a freelance sculptor in 1932 working primarily in statuary art and commercial plaster models. He continued in this line of work with the Federal Art Administration whose staff he joined in 1937. He returned to the ranks of the freelancer once again in 1941 but shortly thereafter entered the Mint service.

At the Philadelphia Mint he progressed from junior engraver to engraver's assistant, sculptor and engraver, and finally in April 1962 to Assistant Chief Sculptor and Engraver. His work there has included portraiture, low and high relief medals and insignia designing. He has also worked with foreign coinage.

In 1955 he was presented a $1000 award by the city of Philadelphia for submitting the winning design in the Philadelphia Medal of Honor contest. This past year he won the emblem contest sponsored by the Treasury Safety Council. His design was selected by the Council over 1149 other entries submitted by 532 employees representing all 13 Treasury Bureaus.

He is married and has one daughter Christina. The Gasparros currently reside in Havertown, Pa.

He is a member of the Society of Medallists, the French Society of the Medal, and the Pennsylvania Academy of the Fine Arts board of directors.

He has made many designs and models for the Mint as well as for private commissions. He designed the reverse of the one cent - the Lincoln Memorial - and the reverse of the Kennedy half-dollar. He has five medals on permanent exhibition at the Smithsonian Institution museum. His work has been shown in foreign exhibits at the Paris Mint 1949-50; Madrid, 1951 International Medallic Exposition, at which time he received a citation, and at the

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He was born in Philadelphia in 1909 and received his art education in this city and abroad. He was a student at the Fleisher Art Memorial and received the personal assistance of its founder, Samuel S. Fleisher, who took a great interest in his work and encouraged him in every way. He also worked and studied from 1922 to 1927 under Giuseppe Donato who was at one time assistant foreman to Rodin. Later on he attended the Pennsylvania Academy of the Fine Arts and studied under Charles Grafly, Walker Hancock and Albert Laessle. Two Cresson scholarships granted him by the Academy during 1930-31 made possible valuable months of art research in Italy, England, France, Germany and Sweden.

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Private commissions executed by him include the Stroud Jordon medal, 1953 among other portraits.

He also designed the Dr. Thomas A. Dooley, III medal, Vice-Admiral Hyman G. Rickover Congressional medal, portrait-obverse, and the U. S. Secretary of the Treasury, Robert B. Anderson portrait-medal; Congressional medals of honor: General Douglas MacArthur, Sam Rayburn - also designing Assay medal of L. B. Johnson.

He showed Victory medal of World War II in plaster (private collection) at the Pennsylvania Academy of the Fine Arts in 1950. In sculpture he was awarded Braverman prizes - Pennsylvania Academy of Fine Arts - 1939 - 1962 - 1964. Da Vinci Art Alliance awards - Silver medal 1959 Gold medal 1965.

He has been listed in Who's Who in American Art in 1947-48-49-53- and 1963, and was a member of the Philadelphia Artists Equity Board of Directors in 1963. He has presided as judge of the Philadelphia Mummers' Parade 1963-1964-1965.

As a native of Philadelphia, where he works and teaches, he has shown a keen interest in the progress and development of Philadelphia, the Historic City of America.

FRANK GASPARRO
U. S. MINT
16th & SPRING GARDEN STREETS
PHILADELPHIA, PA. 19130

Private commissions executed by him include the Stroud Jordon medal, 1953 among other portraits.

He also designed the Dr. Thomas A. Dooley, III medal, Vice-Admiral Hyman G. Rickover Congressional medal, portrait-obverse, and the U. S. Secretary of the Treasury, Robert B. Anderson portrait-medal; Congressional medals of honor: General Douglas MacArthur, Sam Rayburn - also designing Assay medal of L. B. Johnson.

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As a native of Philadelphia, where he works and teaches, he has shown a keen interest in the progress and development of Philadelphia, the Historic City of America.

FRANK GASPARRO
U. S. MINT
16th & SPRING GARDEN STREETS
PHILADELPHIA, PA. 19130

COPY

REVERSE - ONE CENT

My first inspiration for the Lincoln Memorial Reverse of the One Cent goes back to a number of Greek coins I observed - an ideal head on the obverse and a temple portal on the reverse with a deity in the portal. In fact the Lincoln Memorial is Greek Classical in design, lending itself very well to a coin in linear design and detail.

The conception of this design for the Lincoln Reverse was an accumulation of thumb nail sketches and ideas for a Lincoln coin going back ten years while I have been associated with the Mint; I have always been a great admirer of Lincoln having made various sculptures of him in the past.

I remembered seeing several elevation plans for the Lincoln Memorial during its construction at the Philadelphia Public Library an d I referred to these actual frontal elevation plans for correct proportions. In these plans the figure of Lincoln is an integral part of the Memorial; on the coin you can see this seated figure in the center of the portal as it is in the building at Washington, D.C. With the aid of a strong glass full details of the figure can be seen.

I feel that the design of the Lincoln Memorial on the reverse of the One Cent is a fitting tribute and token of esteen to a great president as it shows a national shrine. I placed the words E Pluribut Unum - United States of America above the Lincoln Memorial because I believe they are most appropriate for what Lincoln aspired to - the unity of the nation. At the bottom of the design is the denomination of the coin - One Cent.

PRODUCTION PROGRAM

November 10, 1958 - 21 designs were submitted to the Lincoln Sesqui-Centennial Committee

November 12, 1958 - design of "Lincoln Memorial" model was selected by the Committee

December 12, 1958 - model was completed

December 18, 1958 - reductions were completed

December 21, 1958 - dies were completed

January 2, 1959 - Presses were reunning on the Lincoln Memorial One Cent

Dept. of the Treasury
Form No. 4009
(Rev. 10-70)

# RECOMMENDATION FOR SPECIAL ACHIEVEMENT AWARD OR OTHER RECOGNITION

1. Type of Recommendation *(Check)*

Special Achievement
- [X] Sustained Superior Performance
- [ ] Special Act or Service

Other Recognition
- [X] Outstanding Performance Rating
- [ ] Quality Pay Increase
- [ ] (Specify) _____

Recommendation for *(Check one)*
- [ ] Group
- [X] Individual

Covers period
From April 1, 1976 To March 31, 1977

BUREAU: Bureau of the Mint

ORGANIZATIONAL UNIT: United States Mint, Philadelphia, Penna.

OFFICE ADDRESS (STREET, CITY, STATE, ZIP CODE): 5th and Arch Streets, Philadelphia, Penna. 19106

| NAME AND TITLE OF EMPLOYEES | SOC. SEC. NO. | GRADE | SAVINGS | AWARD |
|---|---|---|---|---|
| Frank Gasparro | 164-14-3493 | | $ | $ 300.00 |
| Chief Sculptor and Engraver | | | | |
| | | | | |
| | | | | |
| | | | | |

*(If more space is needed, continue on separate sheet)*

2a. Justification of Recommendation
Summarize Job Requirements and Standards

Responsible for the direction, planning and coordination of the activities of the Engraving Division and for proper safeguarding of, and record keeping for, all master dies and hubs in his custody. Creates original designs and sketches and prepares wax and plaster models to scale for coins, medals, insignia and special awards. Performs engraving work himself and supervises the work of other sculptor and engravers. His decisions and judgements regarding the design and transfer engraving of the coin and medal dies must be accurate and timely to maintain sufficient production of coinage dies for all the Mints.

b. Describe How Performance Exceeds Requirements

During the past twelve months Mr. Frank Gasparro has demonstrated a superior degree of performace in carrying out the creative, and managerial responsibilities of his position as Chief Sculptor and Engraver.

(Continue on Reverse)

Frank Gasparro South Philadelphia '27

First I am proud to say that I am a native South Philadelphian and spent all of my youth and early manhood not far from my Alma Mater at 1840 South Carlisle Street. When I went to South Philly we didn't have all the present embelishments at the School but I enjoyed every day of it. I remember the fine faculty and Principal and the great vitality of the School.

As a student my favorite subject was Latin and all through the years I have retained an interest in the Classics. Perhaps it was inherited by my daughter, Christina, who is presently writing her dissertation on a Latin subject for a doctorate at the University of Pennsylvania. My knowledge of Latin has been of great help to me in working with medals and coins since it is a universal language and has been used for centuries in coinage and general numismatics. At times I have had to translate inscriptions on items that have come to my attention.

I enjoyed school very much but I also had a keen interest in art and can remember drawing when I was about six years of age. When I was in high school the mechanical drawing rooms were opened during the rest periods and I spent my time there in drawing.

After South Philadelphia High I followed my art enthusiasm and attended classes at the Fleisher Art Memorial, also a great pride for South Philadelphia, and then attended the Pennsylvania Academy of the Fine Arts and studied under Charles Grafly, Walker Hancock and Albert Laessle. I received two scholarships from the Academy which enabled me to do art research in Italy, England, France, Germany and Sweden.

After graduating from the Academy I became a free lance sculptor for several years and then entered the United States Mint service in 1942. I started as Junior Engraver and in 1965 was appointed by President Johnson as Engraver in the Mint of the United States which is my official title.

In my years of service at the Mint I have designed and executed medals and coins not only for the United States but also for foreign countries. My work is best known in the field of coinage by the general public as I designed the Lincoln Memorial reverse and the Kennedy half-dollar reverse and the obverse and reverse of the Eisenhower dollar. At the present time my work can be seen on three of our U.S. coins in circulation.

I was chosen as Numismatic Sculptor of the Year at the American Numismatic Association in San Diego in 1969 among other honors I have received. Ialso designed the Philadelphia Medal of Honor in 1955. I am a member of the Board of Directors of the Fellowship of the Pennsylvania Academy of the Fine Arts.

I have made many outside commissions and one of the most interesting recently has been a medallic portrait of the Crown Prince and Princess of Japan. This was not a Government job.

In June of this year I was made Cavaliere Ufficiale dell 'Ordine "al Merito della Repubblice Italiana" for my work in numismatics and the cultural field which tied together Italy and the United Shates.

At the present time I am teaching night classes at the Fleisher Art Memorial.
I've written enough about myself. I hope I have brought a little distinctior

BOB approval No. 50-R208

Standard Form 86
AUGUST 1964
U.S. CIVIL SERVICE COMMISSION
(F.P.M. CHAPTER 736)
86-107

# SECURITY INVESTIGATION DATA FOR SENSITIVE POSITION

CASE SERIAL NO. *(CSC use only)*

INSTRUCTIONS. Prepare in triplicate, using a typewriter. Fill in all items. If the answer is "No" or "None," so state. If more space is needed for any item, continue under item 28.

**1. FULL NAME** *(Initials and abridgements of full name are not acceptable. If no middle name, show "(NMN)"; if initials only, show "(no given or middle name)")*

(LAST NAME) Gasparro | (FIRST NAME) Frank | (MIDDLE NAME) nmn | Mr.

OTHER NAMES USED *(Maiden name, names by former marriages, former names changed legally or otherwise, aliases, nicknames, etc. Specify which, and show dates used.)*

None

**2. DATE OF BIRTH** 08-26-09

**3. PLACE OF BIRTH** Philadelphia, PA

**4.** [X] MALE [ ] FEMALE

| 5. HEIGHT | WEIGHT | COLOR EYES | COLOR HAIR |
|---|---|---|---|
| 5'6" | 160 | Brown | Brown |

**6.** [ ] SINGLE [X] MARRIED [ ] WIDOW(ER) [ ] DIVORCED

**7.** IF MARRIED, WIDOWED, OR DIVORCED, GIVE FULL NAME AND DATE AND PLACE OF BIRTH OF SPOUSE OR FORMER SPOUSE. INCLUDE WIFE'S MAIDEN NAME. GIVE DATE AND PLACE OF MARRIAGE OR DIVORCE. *(Give same information regarding all previous marriages and divorces.)*

Julia Gasparro (nee: Johnston) DOB: 05-17-05; POB: Ridgeway, PA
DOM: 11-09-39; POM: Reading, PA

**8.** DATES AND PLACES OF RESIDENCE. *(If actual places of residence differ from the mailing addresses, furnish and identify both and go back to January 1, 1937. Continue under item 28 on other side if necessary.)* *Begin with present*

| FROM | TO | NUMBER AND STREET | CITY | STATE |
|---|---|---|---|---|
| 3/45 | Present | 216 Westwood Park Drive | Havertown PA | 19083 |
| 2/45 | 3/45 | 241 South 23rd Street | Philadelphia PA | |
| 10/43 | 1945 | 1218 Panama Street | Philadelphia PA | |
| 1939 | 1943 | 1827 Chestnut Street | Philadelphia PA | |
| 1926 | 1939 | 1840 South Carlisle Street | Philadelphia PA | |

**9.** [X] U.S. CITIZEN — [X] BY BIRTH [ ] NATURALIZED — CERT. NO. — ALIEN REGISTRATION NO. — PETITION NO. — DATE, PLACE, AND COURT

[ ] DERIVED-PARENTS CERT. NO(S).

[ ] ALIEN — REGISTRATION NO. — NATIVE COUNTRY — DATE AND PORT OF ENTRY

**10.** EDUCATION. *(All schools above elementary.)*

| NAME OF SCHOOL | ADDRESS | FROM (Year) | TO (Year) | DEGREES |
|---|---|---|---|---|
| Vare Jr. High School | 26th and Snyder Ave. Philadelphia, PA | 1924 | 1925 | |
| South Phila High School | Broad & Snyder Ave. Philadelphia, PA | 1925 | 1927 | |
| Pa. Academy of Fine Arts | Broad & Cherry Sts. Philadelphia, PA | 1927 | 1930 | 1st Scholarship to Europe |
| " " " " " " | | 1930 | 1931 | 2nd Scholarship to Europe |

**11.** THIS SPACE FOR FBI USE. *(See also item 29.)*

**12.** SOCIAL SECURITY NUMBER. 164-14-3493

**13.** MILITARY SERVICE *(Past or present)* n/a

| SERIAL NO. *(If none, give grade or rating at separation)* | BRANCH OF SERVICE *(Army, Navy, Air Force, etc.)* | FROM (Yr.) | TO (Yr.) |
|---|---|---|---|
| | | | |

2.b. Performance *(Continued)*

Mr. Gasparro's performance has been particularly noteworthy because of the unusually heavy and varied work load in which he and members of his staff were involved during the period which covered most of the nation's bicentennial year.

For example, in addition to his regular and continuing work on domestic coinage he was deeply involved in experiments with the new dollar design which included an eleven-sided model. The Bicentennial Year saw the completion of the National ARBA medal, a highly successful effort. The Army, Navy and Marine Corps bicentennial medals were also completed by Mr. Gasparro and his staff last summer.

During this rating period the employee has directed his staff on additional projects including construction of a series of models portraying former Chief Justices of the United States Supreme Court. This project is nearing a successful conclusion. During the year Mr. Gasparro and his staff continued to work on a series of medals which will portray Old Mint sites.

*(If more space is needed, continue on separate sheet)*

| DATE | SIGNATURE AND TITLE OF INITIATING OFFICIAL |
|---|---|
| 6-3-77 | Superintendent |

3. REVIEWS – If there is disagreement with the recommendation, attach separate statements explaining in full. Indicate agreement by endorsement.

| SIGNATURE AND TITLE OF REVIEWING OFFICERS | RECOMMENDATION (ENTER DATE) | | AWARD RECOMMENDED |
|---|---|---|---|
| | APPROVE | DISAPPROVE | |
| John C. Carroll | 6-3-77 | | $ 300.00 |
| Incentive Awards Officer | | | |
| | | | |
| | | | |
| | | | |

| SIGNATURE AND TITLE OF APPROVING OFFICIAL | DATE | ACTION | AMT. OF AWARD |
|---|---|---|---|
| Superintendent | 6-3-77 | ☒ APPROVE ☐ DISAPPROVE | $ 300.00 |

4. AUTHORIZATION OF PAYMENT OF AWARD – A cash award is approved under the regulations of the Incentive Awards Program. This is not an authority to exceed an appropriation, allotment, suballotment, apportionment or reapportionment. Check delivery instructions are below.

| AMT. OF AWARD | DATE | SIGNATURE AND TITLE |
|---|---|---|
| $ | 6-3-77 | Superintendent |

DELIVER CHECK TO:

5. FISCAL OFFICE – Funds are available and obligated to pay this award.

| OFFICE | ACTIVITY | APPROPRIATION TO BE CHARGED |
|---|---|---|
| | | |

| DATE | SIGNATURE AND TITLE | ENTER ACCOUNTING CODES → | BUREAU | REGION | OFFICE | ACTIVITY |
|---|---|---|---|---|---|---|
| 6-3-77 | Budget & Accounting Officer | | | | | |

6. PAYROLL OFFICE

| SCHEDULE NUMBER | DATE OF SCHEDULE | PAY PERIOD |
|---|---|---|
| | | |

14. HAVE YOU EVER BEEN DISCHARGED FROM THE ARMED FORCES UNDER OTHER THAN HONORABLE CONDITIONS? ☐ YES ☒ NO
*(If answer is "Yes," give details in item 28.)*

15. EMPLOYMENT. *(List ALL employment dates starting with your present employment. Give both month and year for all dates. Show ALL dates and addresses when unemployed. Give name under which employed if different from name now used.)*

| FROM | TO | NAME OF EMPLOYER (*Firm or agency*) AND SUPERVISOR (*Full name, if known*) | ADDRESS (*Where employed*) | TYPE OF WORK | REASON FOR LEAVING |
|---|---|---|---|---|---|
| 1942 | Present | United States Mint<br>Supvr. Mr. Nicholas Theodore | 5th and Arch Sts.<br>Phila., PA | Chief Sculptor/<br>Engraver | |
| 1937 | 1941 | Federal Art Project<br>Supvr: Mr. Wallace Kelly | 510 S. Broad Street.<br>Phila., PA | Sculptor | Government<br>Service |

16. HAVE YOU EVER BEEN DISCHARGED (FIRED) FROM EMPLOYMENT FOR ANY REASON? ☐ YES ☒ NO.

17. HAVE YOU EVER RESIGNED (QUIT) AFTER BEING INFORMED THAT YOUR EMPLOYER INTENDED TO DISCHARGE (FIRE) YOU FOR ANY REASON? ☐ YES ☒ NO.
*(If your answer to 16 or 17 above is "Yes" give details in item 28. Show the name and address of employer, approximate date, and reasons in each case. This information should agree with the statements made in item 15—EMPLOYMENT.)*

18. HAVE YOU EVER BEEN ARRESTED, TAKEN INTO CUSTODY, HELD FOR INVESTIGATION OR QUESTIONING, OR CHARGED BY ANY LAW ENFORCEMENT AUTHORITY?
*(You may omit: (1) Traffic violations for which you paid a fine of $30 or less; and (2) anything that happened before your 16th birthday. All other incidents must be included, even though they were dismissed or you merely forfeited collateral.)* ☐ YES ☐ NO.

IF YOUR ANSWER IS "YES," GIVE FULL DETAILS BELOW:

| DATE | CHARGE | PLACE | LAW ENFORCEMENT AUTHORITY | ACTION TAKEN |
|---|---|---|---|---|

(SIGNATURE AND TITLE OF AUTHORIZED AGENCY OFFICIAL)

U.S. GOVERNMENT PRINTING OFFICE : 1968 O—299-784

Standard Form 86

BOB approval No. 50-R208

CASE SERIAL NO. (CSC use only)

19. HAVE YOU EVER HAD A NERVOUS BREAKDOWN OR HAVE YOU EVER HAD MEDICAL TREATMENT FOR A MENTAL CONDITION? ☐ YES ☒ NO
*(If your answer is "Yes," give details in item 28.)*

20. FOREIGN COUNTRIES VISITED (SINCE 1930). *(Exclusive of military service.)*

| COUNTRY | DATE LEFT U.S.A. | DATE RETURNED U.S.A. | PURPOSE |
|---|---|---|---|
| Sweden, Denmark Italy, France, Germany, Holland, Belgium | June 1, 1931 | September 30, 1931 | Art Scholarship for research |

21. ARE YOU NOW, OR HAVE YOU EVER BEEN, A MEMBER OF THE COMMUNIST PARTY, U.S.A., OR ANY COMMUNIST OR FASCIST ORGANIZATION? ☐ YES ☒ NO.

22. ARE YOU NOW OR HAVE YOU EVER BEEN A MEMBER OF ANY FOREIGN OR DOMESTIC ORGANIZATION, ASSOCIATION, MOVEMENT, GROUP, OR COMBINATION OF PERSONS WHICH IS TOTALITARIAN, FASCIST, COMMUNIST, OR SUBVERSIVE, OR WHICH HAS ADOPTED, OR SHOWS, A POLICY OF ADVOCATING OR APPROVING THE COMMISSION OF ACTS OF FORCE OR VIOLENCE TO DENY OTHER PERSONS THEIR RIGHTS UNDER THE CONSTITUTION OF THE UNITED STATES, OR WHICH SEEKS TO ALTER THE FORM OF GOVERNMENT OF THE UNITED STATES BY UNCONSTITUTIONAL MEANS? ☐ YES ☒ NO.

23. IF YOUR ANSWER TO QUESTION 21 OR 22 ABOVE IS "YES," STATE THE NAMES OF ALL SUCH ORGANIZATIONS, ASSOCIATIONS, MOVEMENTS, GROUPS, OR COMBINATIONS OF PERSONS AND DATES OF MEMBERSHIP. IN ITEM 28 OR ON A SEPARATE SHEET TO BE ATTACHED TO AND MADE A PART OF THIS FORM, GIVE COMPLETE DETAILS OF YOUR ACTIVITIES THEREIN AND MAKE ANY EXPLANATION YOU DESIRE REGARDING YOUR MEMBERSHIP OR ACTIVITIES.

| NAME IN FULL | ADDRESS | FROM | TO | OFFICE HELD |
|---|---|---|---|---|

24. MEMBERSHIP IN OTHER ORGANIZATIONS. *(List all organizations in which you are now a member or have been a member, except those which show religious or political affiliations.)* *(If none, so state.)*

| NAME IN FULL | ADDRESS | TYPE | FROM | TO | OFFICE HELD |
|---|---|---|---|---|---|
| Pa Academy of Fine Arts | Broad & Cherry Sts. Phila., PA | | 1970 | Present | |
| Fellowship of Pa Academy of Fine Arts | " | | 1958 | Present | Board of Directors |
| Amer Numismatic Soc. | Denver, Colorado | | 1971 | Present | " |
| French Soc. of the Medal | Paris, France | | 1962 | Present | " |
| Da Vinci Art Alliance | Philadelphia, PA | | 1962 | Present | " |

25. RELATIVES. *(Parents, spouse, divorced spouse, children, brothers, and sisters, living or dead. Name of spouse should include maiden name and any other names by previous marriage. If person is dead, state "dead" after relationship and furnish information for other columns as of time of death.)*

| RELATION | NAME IN FULL | YEAR OF BIRTH | ADDRESS | COUNTRY OF BIRTH | PRESENT CITIZENSHIP |
|---|---|---|---|---|---|
| Father (dead) | Bernard Gasparro | 1880 | 1830 S. Carlisle St. Philadelphia, PA | USA | USA |
| Mother (dead) | Rose Gasparro nee: Gasparro | 1890 | " " | USA | USA |
| Wife | Julia Florence Gasparro nee: Johnston | 1905 | 216 Westwood Park Dr. | USA | USA |
| Daughter | Christina Julia Hansen nee: Gasparro | 1942 | 183 Columbia Heights Brooklyn, NY 11201 | USA | USA |
| Sister (dead) | Angelina Gasparro | 1912 | 1840 S. Carlisle St. Philadelphia, PA | USA | USA |
| Brother | Anthony Gasparro | 1915 | 4008 N. Reese Street Philadelphia, PA | USA | USA |
| Brother | Romeo Gasparro | 1918 | Tunbridge Road Havertown, PA | USA | USA |

Continued on separate sheet

26. REFERENCES (*Name three persons, not relatives or employers, who are aware of your qualifications and fitness.*)

| NAME IN FULL | HOME ADDRESS | BUSINESS ADDRESS | YEARS KNOWN |
|---|---|---|---|
| Louis Hirshman | 4239 Regent St., Phila., PA | Fleisher Art Memorial Philadelphia, PA | 39 |
| Margo Russell | | Coin World, Sydney, Ohio | 14 |
| Meyer E. Shurer | 8 W. Lodge's Lane Cynwyd, PA | | 11 |

26b. CLOSE PERSONAL ASSOCIATES. (*Name three persons, such as friends, schoolmates or colleagues, who know you well.*)

| NAME IN FULL | HOME ADDRESS | BUSINESS ADDRESS | YEARS KNOWN |
|---|---|---|---|
| Tom Gaughan | 916 Cherry Street, Phila., PA 19107 | | 20 |
| Stephen J. Kayser | 9 Braxton Road, Rosemont, PA 19010 | | 20 |
| Severo Antonelli | Pleasant Acres, Ambler, PA 19102 | | 20 |

27. TO YOUR KNOWLEDGE, HAVE YOU EVER BEEN THE SUBJECT OF A FULL FIELD OR BACKGROUND PERSONAL INVESTIGATION BY ANY AGENCY OF THE FEDERAL GOVERNMENT? ☒ YES ☐ NO. (*If your answer is "Yes," show in item 28, (1) the name of the investigating agency (2) the approximate date of investigation, and (3) the level of security clearance granted, if known.*)

28. SPACE FOR CONTINUING ANSWERS TO OTHER QUESTIONS. (*Show item numbers to which answers apply. Attach a separate sheet if there is not enough space here.*)

Item #27 U.S. Secret Service, date of clearance 2/26/65.
Top Secret (critical-sensitive only)

29. REPORT OF INFORMATION DEVELOPED. (*This space reserved for FBI use.*) DATE

Before signing this form check back over it to make sure you have answered all questions fully and correctly.

CERTIFICATION

I CERTIFY that the statements made by me on this form are true, complete, and correct to the best of my knowledge and belief, and are made in good faith.

**False statement on this form is punishable by law.**

April 23, 1976 (DATE)

Frank Gasparro (SIGNATURE—*Sign original and first carbon copy*)

INFORMATION TO BE FURNISHED BY AGENCY

INSTRUCTIONS TO AGENCY: See Federal Personnel Manual Chapter 736 and FPM Supplement 296-31, Appendix A, for details on when this form is required and how it is used. If this is a request for investigation before appointment, insert "APPL" in the space for Date of Appointment and show information about the *proposed* appointment in the other spaces for appointment data. The *original* and the *first* carbon copy should be signed by the applicant or appointee. Submit the *original* and the *unsigned* carbon copy of the form, Standard Form 87 (Fingerprint Chart), and any investigative information about the person received on voucher forms or otherwise, to the United States Civil Service Commission, Bureau of Personnel Investigations, Washington, D.C., 20415. If this is a request for a [illegible] security investigation, submit these forms to the attention of the Division of Reimbursable Investigations; if this is a request for preappointment national agency checks, submit these forms to the attention of the Control Section.

RETAIN THE CARBON COPY OF STANDARD FORM 86 (SIGNED BY THE APPLICANT OR APPOINTEE) FOR YOUR FILES

| DATE OF APPOINTMENT | TYPE OF APPOINTMENT | CIVIL SERVICE REGULATION NUMBER OR OTHER APPOINTMENT AUTHORITY | TITLE OF POSITION AND GRADE OR SALARY |
|---|---|---|---|
| 02-23-65 | ☒ EXCEPTED ☐ COMPETITIVE (*Include indefinite and temporary types of competitive appointments.*) | Title 31, U.S.C. 263 | Chief Sculptor & Engraver, GS-14 |

| DEPARTMENT OR AGENCY | DUTY STATION | SEND RESULTS OF PREAPPOINTMENT CHECK TO: |
|---|---|---|
| Treasury Dept., Bureau of the Mint, U.S. Mint | Phila., PA | |

THIS IS A SENSITIVE POSITION

(SIGNATURE AND TITLE OF AUTHORIZED AGENCY OFFICIAL)

U.S. GOVERNMENT PRINTING OFFICE : 1968 O—299-764

Hello, I'm Frank Gasparro, Chief Engraver of the United States. Little did I realize, standing on the curb side of 5th avenue, New York, June 20th, 1945 with 4 million citizens around, looking on to see our five star general Eisenhower coming back from France in a victory parade, ~~did I realize~~ that I was going to make a coin in honor of him. ~~Well, when~~ After I saw him at that time ~~I went back home and~~ I did two things: I made a drawing for a medal with his portrait side view and I also made a portrait in the round. This was all done from memory. At that time I was a junior engraver at the United States Mint in Philadelphia, ~~I was making 23 hundred a year. That's not very much, but it was a lot in those days. Uh, I, Then~~ as ~~years went on~~ in 1969 I was called on by the director of the Mint ~~at that time~~ to develop or creat designs for a one dollar coin with the profile of ~~President Eisenhower,~~ the late President Eisenhower on the obverse side. I took out ~~those~~ the drawings that I had made of Eisenhower, I took out the portrait I had made in the round and ~~I, I was very,~~ I was ready ~~as it would say,~~ to do this coin. ~~However, after men~~ - many uh, wor - uh - studies of it, ~~uh~~ it took two years ~~for this coin to be put forth~~ to produce. After trail and error in production I feel this is my best effort in honoring the late President Eisenhower. I have enjoyed talking with you and I hope you will continue to collect many issues of this Eisenhower dollar.

Performance (continued)

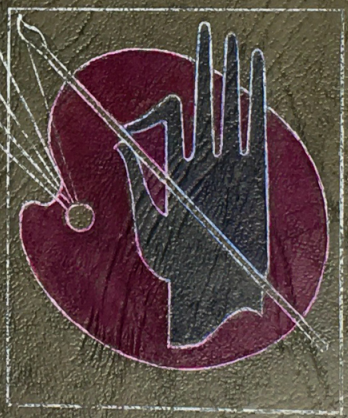
In recent months he successfully completed a model of President Carter which has been accepted and will be used to produce the dies for the Presidential medal.

Mr. Gasparro has been officially authorized to perform metallic art work outside the Mint. His efforts both inside and outside of the Mint have brought him recognition as an artist and sculptor of national renown. His outstanding reputation in the field of metallic art has reflected most favorably to the credit of this agency.

The quality and quantity of this employee's work has been consistently excellent. Recognition of his performance by a cash award is overdue and will serve as an incentive to other employees.

F-G PHOTOS

# PHILADELPHIA FINE ARTS CENTER SCHOOL



A. POMERANTZ & COMPANY
STATIONERY, PRINTING, OFFICE FURNITURE
1525 Chestnut Street Philadelphia 2, Pa.

THE PHILADELPHIA

# • FINE ART CENTER SCHOOL

CIRCULAR

## EVENING SCHOOL

AND

## SATURDAY JUNIOR AND ADULT CLASSES

1950-51

# •BASIC...

A preparatory course in the fundamentals of drawing is given the beginner with no previous professional training.

The aim of instruction in this class is to develop appreciation of proportion, line, form and color. Also the correct definition of light and shade and the facility in handling the media of charcoal, pastel, crayon, etc. Slides of the work by masters in Fine Arts past and present and lectures on the contemporary trends in Fine and Commercial Art are given. This course furnishes a basis for all the more detailed training in subsequent courses. After successful completion of the first semester Course I during which a thorough grounding in fundamentals is acquired the student is given the next course.

BASIC STUDY

COURSE II GENERAL STUDY

Here the student is given the opportunity to explore and try out each major branch of art. By that time the beginner is in the position to decide whether to specialize in Commercial or Creative Fine Arts. After he makes his choice he enrolls in Course III, 2nd Year Fine Arts or special branch of Commercial Art. The student will find the subjects in the courses corelated. It is in the final year that the work is highly and distinctly specialized.

## BASIC SCHEDULE

1st Semester

- Freehand Drawing
  1. Cast Drawings
  2. Nature Drawing
- Color Theory
- Water Color I
- Instrumental Drawing
- Elementary Drawing
- Elementary Perspective
- Costumed Model (Drawing and Construction)

2nd Semester

- Principles of Design and Color
- Elementary Lettering
- Still Life Drawing
- Elementary Advertising Art
- Fashion & Illustration Design
- Life (Drawing & Construction)
- Review & Discussions in Fine and Advertising Art

## rements

ng to the Bachelor of Science in
44 and 45 of this catalog.

e Bachelor of Fine Arts degree, in
ed for the professional diploma, mu
emic courses:

**udents Entering In 1948-49**

r . Title of Course

Education degree

ition to completing
ccessfully complete

Semester Credits
Second Total

# INSTRUCTION PROGRAM...

THREE CLASIFICATIONS

- BASIC
- FINE ART PAINTING OR COMMERCIAL ART
- GRADUATE

During the first year the student is prepared with basic training. It is in the second year that the student is allowed to choose or branch into the program he desires to major in; either into Creative Fine Art Painting or Commercial Art - (Advertising Design, Fashion and Commercial Illustration and Layout Design.).... or the combination of both where the schedule permits.

As stated before, those who had preliminary training will not be required to take basic training but will enter the advanced classes of specialized training desired, provided passing the judgement of the Faculty.

Students in the Fourth or Graduate year will have the privilege of working in private studio space on professional field and class assignments under individual professional criticism of the Faculty or work in class group as schedules permit.

# FOREWORD

We have made such great strides in America today that the use of Art in our everyday life is astounding whether it be for industry, home, or the exhibition art gallery.

Therefore, with new demands arising, naturally new problems, new ideas and theories, new approaches in Art are manifest. It is the aim of this school to help the student understand and prepare himself for the Art field of today and the future, following contemporary or modern trends, be it on canvas, paper, poster or billboard. This school approaches these problems in a clear cut manner. Our Evening School curriculum has been so arranged as to apply to each student his diversified aims, be he a beginner or professional and advanced student, and for those who must concentrate their study in the evening hours adding the necessary desired stimulation or knowledge to their daytime work.

The course of study and teaching methods are designed to develop competitive professional artists on such a limited and intensified evening schedule.

This school takes considerable pride in its teaching staff who are successful in helping the student attain his ultimate goal. The major objective of this school is to afford to beginners and professional students sound instruction in the Fine and Applied Arts in the best tradions of the present and past. Such a program is realized through well rounded instruction and experience in the fundamentals of technique, knowledge and use of color and application of various materials and tools. Finally, the mastery of essential techniques and skills of Fine and Commercial Arts plus an opportunity to utilize these materials creatively through further pursuance of individual talents and interests.

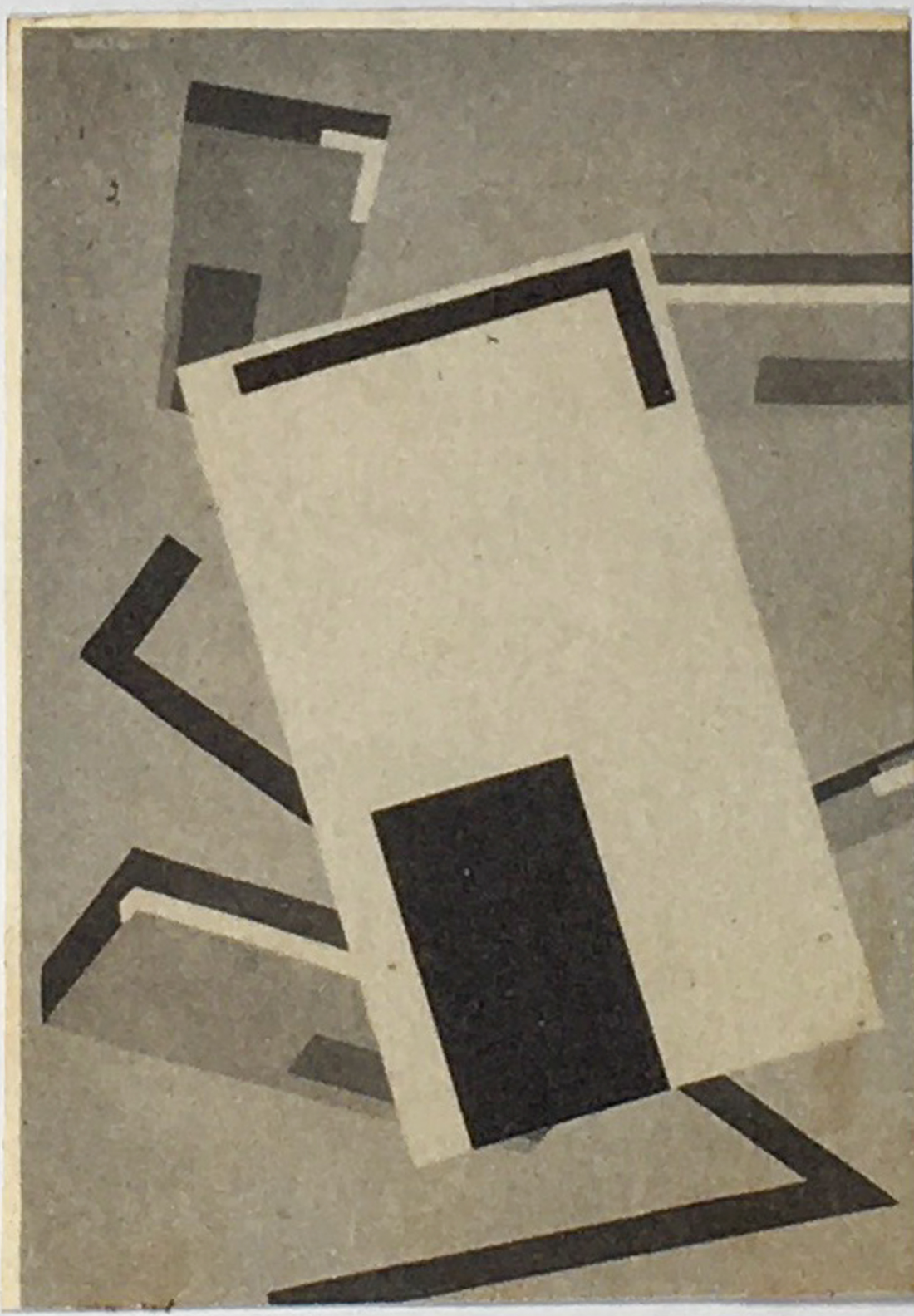
It is the belief of this school that a student should be given careful understanding of not only his technical experiences but the ultimate development and awareness of his own powers that he may in turn imbue or stamp and blend his individuality into the mold of his future work.

# CURRICULUM

With such keen competion in the Art field, this school considers a minimum of four years of intensive evening training necessary for beginners. The graduate course which takes in the fourth year is offered for continued advanced research and professional preparation for Fine or Commercial Art.

For the advanced or professional student eliminating basic beginners training, a three year advanced scheduled course is recommended.

The Evening Classes are arranged three nights weekly, 32 weeks (2 terms) a year, Monday, Wednesday and Friday nights - 7 to 10 P.M.



# •FINE ART PAINTING...

## PRELIMINARY COURSE

Fine Art Painting is encouraged for those who wish to aspire to follow careers as professional artists.

This course is offered to students who have had one year of the Basic Program. Those with previous experience in Fine Arts can qualify for this class depending on the judgement of the Faculty.

The student is taught various methods and techniques of painting, pastel, mixed methods, oil, tempera, water color and also how to prepare canvas. This is supplemented with fundamental courses of sound experimentation, representation and creative composition in life, portrait, still life, landscape, anatomy and costumed model - all leading to an individual creative form of expression through line and color. A knowledge of the chemistry of colors is given with color demonstration, and lectures on technique and application.

SCHEDULE

2ND YEAR

1st Semester
- Portrait Drawing
- Costume Sketching
- Figure (Life Drawing)
- Construction
- Water Color II
- Painting I

2nd Semester
- Nature Study
- Anatomy
- Painting: Composition and General Criticism
- Chemistry of Colors and Grounds
- Painting II
- Lectures - Past, Contemporary and Modern Trends.

## ADVANCED PAINTING...

3RD. YEAR

The Third year is devoted to the further growth of the student into advanced painting. While the student is encouraged to develop his technique, his personal growth is nevertheless stimulated in reaching his professional capacity of expression in Fine Arts.

Specified advanced problems are given to the student in order to attain creative compositional understanding and sound technical facility in this field. This is supplemented with an opportunity to experiment in advanced water color, oil and tempera.

In the science of painting the student is schooled in preparing Gesso grounds, various types of grind colors, painting emulsions, varnishes, glazing mediums and grinding pigments.

# ADVANCED PAINTING
CONTINUED

## SCHEDULE
3RD YEAR.

1st Semester.
- Life Drawing and Painting
- Advanced Water Color III
- Advanced Oil Painting II (Composition: Figure & Portrait)
- Advanced Composition and General Criticism

2nd Semester.
- Costume Sketching and Painting
- Advanced Oil Painting III
- Medium Techniques
- Chemistry of Colors and Grounds
- Contemporary and Modern Painting, Research and Demonstrations

## GRADUATE PROFESSIONAL WORK
4TH. YEAR

It is in the Fourth Year that the student is schooled for professional training in preparation for professional exhibition work.

PRIVATE STUDIO SPACE - With use of studio space, private commissions, class assignments and exhibition work are encouraged.

MURAL PAINTING - The advanced student is encouraged to solve problems to actual large scale as well as pursue technical research required in this branch of Fine Arts.

Advanced research is continued in chemistry of grounds and colors.

The student is given advanced problems or assignments in representation or creative composition supplemented with technical research - individually or in class group as scheduled.

GRADUATE - 4TH YEAR.

1st & 2nd Semesters.
- Professional Portrait Painting (Private posing).
- Advanced Composition and Life
- Advanced Technique, Research and Chemistry of Colors.
- Mural Painting
- Art Exhibition work planned
- Professional advice by Faculty.

# • COMMERCIAL AND ADVERTISING ART

## ADVERTISING DESIGN . . .

Industry today is faced with the problems of selling its products to the public. The Advertising Art student is coached in sales psychology, presentation and selling power of Art Design.

In familiarizing the student with these problems, assignments are given such as layout of posters, newspaper, magazine and catalogue advertisements, also problems such as letterheads, labels, trademarks, containers, greeting cards, record albums, etc.

This course in various media and techniques also includes elementary and advanced problems in Advertising Illustration.

It is here that fine draughtsmanship with a flair for stylization is stressed. The problems of lettering are uppermost throughout this course.

During the Basic Course the student is presented with problems in the field of Advertising.

In the Second Year drawing, painting and designing are introduced in the problems of Advertising Art.

The Third and Fourth Years deal with practical problems of advertising; actual professional assignments are introduced to the advanced student in order that he may bridge the gap from the classroom to the professional field. These assignments when completed are in turn criticized or open for suggestion and discussion personally by the Faculty.

Graduate students are encouraged to procure assignments from industry and create them in the classroom or in the private studio space of the school.

## SCHEDULE

ADVERTISING DESIGN -

2ND YEAR:

1st Semester
- Advertising Art I
  - Composition in Design
- Drawing and Composition
- Life Drawing
- Anatomy
- Discussions of Sales Technique
- Experimental Design Research

2nd Semester
- Painting
- Advertising Composition - All media
- Advertising Lettering I
- Illustrating Technique I
- Advertising Design Research

COMMERCIAL ART

STUDIES FOR
- ADVERTISING DESIGN
- DECORATIVE ILLUSTRATION
- FASHION ILLUSTRATION

## SCHEDULE ADVERTISING DESIGN

3RD YEAR:

1st Semester
- Advertising Art II
- Advertising Lettering II
- Life Drawing and Painting
- Advertising Composition
- Painting and Drawing

2nd Semester
- Commercial Design
- Advertising Production & Research
- Advanced Illustrating Technique II
- Advanced Advertising Art III
- Study of Professional Assignments
- Lectures and Professional Advice

4TH YEAR: GRADUATE PROFESSIONAL WORK - PRIVATE STUDIO SPACE

1st & 2nd Semesters
- Advertising Art IV
- Advanced Advertising Technique
- Advanced Painting
- Field and Class Assignments
- Professional Advice

# COMMERCIAL ILLUSTRATION AND DECORATION...

This course enables the art student to develop to a high degree individual expression in the commercial field of decoration and representation, in abstract, idealized, stylized or academic design in any media; oil, water color, ink or pencil for methods of commercial reproduction.

The student is encouraged to represent the human figure, animal and nature forms, in order to build up a wealth of impressions and knowledge for future work. This course of study occupies the second year curriculum.

In the Third or Fourth Year the student is introduced to practical problems and techniques in the commercial, illustration and decoration field. Speed and individual style are also encouraged here.

The instructors themselves are illustrators in their specialized fields and their knowledge is of tremendous benefit and service to the student.

Fourth Year Graduate students are encouraged to procure field assignments and create them in class or studio space.

Students in the professional Fine Art classes are welcome to join this specialized field of Commercial Art and the same applies to the Advertising students, in turn, to Fine Art Painters, in order to benefit and develop the different facets of their chosen field. This is done when schedules permit.

## SCHEDULE ILLUSTRATION AND DECORATION

### 2ND YEAR

1st Semester
- Portrait & Figure Sketching I
- Nature Study
- Anatomy
- Costume Model: Drawing & Painting

2nd Semester
- Life: Drawing and Painting Composition
- Illustrating Technique I
- Advertising Art (Production) I

### 3RD YEAR

1st Semester
- Water Color II
- Oil Painting II
- Illustrative & Decorative Technique
- Composition II
- Drawing & Painting

2nd Semester
- Advanced Life & Portraiture all media
- Advanced Commercial Illustration
- Costumed Model: Water Color & Painting
- Illustration Composition III
- Drawing and Painting

### 4TH YEAR: GRADUATE PROFESSIONAL WORK - PRIVATE STUDIO SPACE

1st & 2nd Semesters
- Advanced Life and Portraiture
- Advanced Advertising and Fine Art Illustration
- Technique and Research in all media
- Advanced Composition in Painting
- Field and Class Assignments - Professional Advice

# SIGN ARTS

## COMMERCIAL AND ADVERTISING LETTERING

### INCLUDED WITH ADVERTISING DESIGN

FOR VETERANS OR CIVILIANS

- SIGN PAINTING
- OUTDOOR BULLETINS
- SHOWCARD LETTERING
- POSTER DESIGN
- WINDOW SIGNS LETTERING
- ADVERTISING DESIGN LETTERING
- DISPLAY (SALES) LETTERING

This course is designed primarily for students who wish to acquire well paying positions in the specialized field of lettering and Sign Arts. There is an ever increasing demand for men who are trained in this field.

No previous experience is required for admission to this class. This course in various media and technique also includes elementary and advanced problems in Advertising Design. - Here students are given the opportunity to explore the various phases of Sign Art such as Letter Composition, Design, Layout, successful Presentation, Illustrative Techniques and finally Sales Psychology.

With this well rounded foundation the student will be in a position to enter this field successfully in all its technical aspects.

The major course requires two years for completion (plus the one year Basic Training). No graduate course is required.

# SIGN ARTS ...

## BASIC TRAINING

Students with no previous training in lettering or draughtsmanship are requested to take this course in fundamentals of elementary line drawing, elementary design, composition and a sound knowledge of basic lettering.

SCHEDULE:

| 1st Semester | 2nd Semester |
|---|---|
| Elementary Drawing | Elementary Lettering |
| Elementary Lettering | Preliminary Letter Painting |
| Instrumental Drawing | Layout |
| Elementary Composition: Design and Lettering | Advertising Design I |
| | Sales Techniques I |

## COURSE I

Students who have acquired the requisites of Basic Training or who have had previous experience in the field of lettering can enroll in these major classes subject to the approval of the faculty.

SCHEDULE:

| 1st Semester | 2nd Semester |
|---|---|
| Commercial Lettering in all media | Poster Design |
| Composition: Lettering | Show Card Design |
| Outdoor Advertising Technique | Illustrative Techniques |
| Advertising Design II | Advertising Lettering |

## COURSE II ADVANCED

SCHEDULE:

| 1st Semester | 2nd Semester |
|---|---|
| Sign Painting | Commercial Design and Illustrative Technique |
| Outdoor Bulletins | Sales Technique II |
| Poster Design | Show Card Design |
| Advertising Lettering | Display Sales Lettering |

# FASHION ILLUSTRATION ...

This course is stressed focusing on assignements for magazine and newspapers, mail order catalogues and department store advertisements.

The student is required to use in various media for reproduction the fashion trends of the day.

The aim is to strive for a professional finish in half-tone or line drawing for page layout or illustration based on a foundation of fine drawing received through such subjects as costume and life drawing and development of various techniques required for fashion illustration. Shoes, hats, bags and cosmetic accessories are items studied.

Students are encouraged to obtain commissions in this field in conjunction with their class work in order to familiarize the student with the requirements of the field.

## SCHEDULE FASHION ILLUSTRATION

2ND YEAR:

1st Semester
- Drawing Technique
- Figure Drawing I
- Water Color
- Anatomy
- Fashion Illustration I

2nd Semester
- Oil Painting II
- Accessories Drawing
- Life Drawing
- Costume Drawing & Composition
- Costume History
- Fashion Figure I

3RD YEAR:

1st Semester
- Advertising Art: Composition and Page Layout
- Advanced Figure Drawing II
- Advanced Water Color
- Pen & Ink Techniques
- Cloth Texture Techniques

2nd Semester
- Costume Model: Water Color and Painting
- Accessories: Drawing and Water Color
- Fashion Illustration: Advanced II
- Fashion Research: Past and Contemporary
- Lectures on Professional Fashion Trends

4TH YEAR: GRADUATE PROFESSIONAL WORK - PRIVATE STUDIO SPACE

1st & 2nd Semesters
- Fashion Illustration
- Research: Trends and Techniques
- Texture Techniques
- Field and Class Assignments
- Advanced Pen and Ink
- Page Layout
- Professional Advice

# • GRADUATE PROFESSIONAL WORK...

## FINE AND COMMERCIAL ART

The Graduate Course is for the serious student who desires to pursue professional work in the specialized field chosen along the most advanced techniques and trends.

Studio space is offered to the graduate with professional instruction from the Faculty at scheduled periods of time.

As stated before, the graduate is encouraged to accept private commissions and assignments both in Fine and Commercial fields and work these problems out during class hours. Criticism is cheerfully given by the Faculty.

GRADUATE EXHIBITION:

A professional exhibition is held by the graduates - open to the public and press, preceded by a private invited showing.

# CALENDAR

## EVENING SCHOOL CLASSES

Classes are held Monday, Wednesday and Friday: 7 to 10 P.M.

First semester begins Monday, October 3, 1950 and ends January 29, 1951.
Second semester begins Monday, January 31, 1951 and ends May 30, 1951

HOLIDAYS:

Thanksgiving - November 24 through November 28, 1950
Christmas - December 20, 1950 through January 6, 1951
Washington's Birthday - February 22, 1951

# ANNUAL EXHIBITION

Exhibition of students work - June 3rd to 14th, 1951.
Open to the public 10 A.M. to 5 P.M. weekdays.
Saturday 10 A.M. to 2 P.M.

A special exhibition will be given for graduates at the end of the school year.

# ADMISSION REQUIREMENTS

No application for admission is accepted from a student under sixteen years of age except for Saturday Morning Classes.

Application blanks are sent upon request.

On entering beginner must submit at least three examples of his work for approval to establish the qualifications or ability of the student entering. Applicants with previous art training (teachers, art students or laymen) who request advanced standing for the Second Year major courses must submit examples of work.

# REGISTRATION

Formal approval to begin art study will be forwarded to the applicant by mail to report for registration four days after submitting work.

FOR EVENING SCHOOL - REGISTRATION

| | | |
|---|---|---|
| 1st Semester | Fall | - September 22 & 23, 1950 |
| | Midwinter | - December 1 & 2, 1950. |
| 2nd Semester | Spring | - January 29 & 30, 1951 |
| | Midspring | - March 1 & 2, 1951. |

# TUITION FEES

Tuition and fees are payable on the day of registration.

Tuition fee for 1st Term - $65.00
Tuition fee for 2nd Term - $65.00

FOR SCHOOL YEAR - 32 weeks -$130.00

(For those who register Mid-term the cost is a half-semester fee.)

# GENERAL DATA

Application forms or any further information desired concerning the art courses of the school will be given by addressing the Curator.

Art supplies must be provided.

Private studio space for graduates must be arran ged for with the Curator.

# • SATURDAY CLASSES

# SATURDAY CLASSES

## ADULT GROUP

Students in this group will have the opportunity to familiarize themselves with techniques and media of art, particularly in life, drawing, oil painting and creative art subjects.

This class is suitable for those who are busy during the week-day and wish to occupy their efforts to good advantage. Teachers, art students and laymen are invited to join this class.

# TUITION FEES

ADULT - SATURDAY CLASSES (Over 17 Years of Age)

1st Semester (16 weeks) - $25.00
2nd Semester (16 weeks) - $25.00

# CALENDAR

Saturday Morning and Afternoon Classes:

Hours - 1st Group - 9 A.M. to 12 Noon
2nd Group - 1 P.M. to 4 P.M.

1st Semester - begins Saturday, October 7, 1950
ends February 3, 1951
2nd Semester - begins Saturday, February 10, 1951
ends June 2, 1951

### HOLIDAYS

Thanksgiving Recess
Christmas Recess are observed
Easter Recess

# REGISTRATION

1st Semester - September 30, October 7, 1950
2nd Semester - January 27, February 3, 1951

# GENERAL DATA

Application forms or any further information desired will be given by addressing the Curator. Art supplies must be provided by the student.

### EXHIBITION

An exhibition will be arranged for work of the Adult Classes at the end of the Class Year, June 9, 1951. Exhibition is open to the public, preceded by a private showing.

# SATURDAY CLASSES
# JUNIOR GROUP

In these classes boys and girls are taught to create art in media and technique of drawing, water color and oils. No preliminary instruction is required.

Preliminary basic art training is encouraged for the advanced Junior student who wishes to prepare for future art study.

# TUITION FEES

Junior Saturday Classes.

1st Semester (10 weeks) - $15.00
2nd Semester (10 weeks) - $15.00

# CALENDAR

Saturday Morning and Afternoon Junior Classes

Hours - 1st Group - 9 A.M. to 12 Noon
2nd Group - 1 P.M. to 3:30 P.M.

1st Semester begins - Saturday, October 7, 1950,
ends December 16, 1950
2nd Semester begins - January 6, ends March 10, 1951

HOLIDAYS

Thanksgiving Recess
Christmas Recess are observed.
Easter Recess

# REGISTRATION

1st Semester - September 30, October 7, 1950
2nd Semester - January 6, 1951

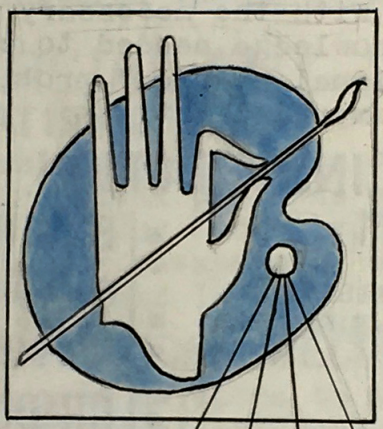
# GENERAL DATA

Application forms or any further information desired will be given by addressing the Curator. Art supplies must be provided by the student.

EXHIBITION

An exhibition will be arranged for work of the Junior Classes at the end of the term, March 17th.

# EVENING CLASSES



PHILADELPHIA

# • FINE ARTS CENTER

SCHOOL

1950·1951

# FOREWORD

The Evening School Classes are planned for those who wish to cultivate their individual talent by preliminary and continued advanced study in the evening or as an added stimulation in relation to their day work.

Our Evening School curriculum has been so arranged as to apply to each student his diversified aims and also to equip the beginner, advanced and professional art student with the necessary and accumulated knowledge needed to cope with the professional everyday problems of Fine and Commercial Art.

# INSTRUCTION

## PROGRAM

THREE CLASIFICATIONS

- BASIC COURSE
- FINE ART PAINTING OR COMMERCIAL ARTS
- GRADUATE COURSE

## *CURRICULUM*

The school considers a minimum of four years of scheduled evening training necessary for students in preparation for future art fields. The Fourth Year (Graduate Course) is offered for professional preparation in Fine or Commercial Art.

For advanced students eliminating Basic Training a three year course is recommended including the Graduate Course.

## • BASIC . . .

A preparatory course in the fundamentals of drawing is given the student with no previous professional training. A thorough grounding in the elementals and foundation of Fine and Advertising Art is given with an opportunity to explore and try out each major branch of art for future study.

## • FINE ART PAINTING...

An opportunity is given for individual expression through sound experimentation with line and color.

*ADVANCED*

Emphasis is laid on developing, first, a professional capacity of expression, and second, the ability to attain creative compositional understanding, and the study of all phases of advanced technique, supplemented by color demonstrations and lectures on the chemistry of colors.

## • COMMERCIAL ART ...

### ADVERTISING DESIGN

Courses and assignments dealing with practical problems of Advertising Art for industry, design layouts for newspapers, magazines, catalogues and labels.

### ILLUSTRATION AND DECORATION

This course develops to a high degree individual expression in the Commercial Art field of decoration, representation and abstraction in all media: oil, water color, ink and pencil for methods of reproduction.

### FASHION ILLUSTRATION

The student is required to use in various media for reproduction the fashion trends of the day focusing on assignments for newspapers, magazine and department stores.

## • GRADUATE PROFESSIONAL WORK...

The Graduate Course in Fine or Commercial Art is recommended in order to pursue professional research and work in the specialized field chosen accepting private commissions and assignments in both fields while studying during class.

STUDIO SPACE IS OFFERED TO EACH GRADUATE.

# TUITION FEES

Tuition - 1st Term $65.00
2nd Term $65.00
32 week per year total $130.00

# CALENDAR

Evening Classes - 32 weeks (2 terms a year)
Classes are held Monday, Wednesday and Friday, 7 to 10 P.M.
First Semester Oct. 3, 1950 to Jan. 29, 1951
Second Semester Jan. 31 to May 30, 1951

# ANNUAL EXHIBITION

An exhibition of Students work will be held open to the public at the end of the term.

# ADMISSION REQUIREMENTS

On entering, the student must submit examples of work for approval to establish his ability.

Applicants with previous training (art students, teachers, and others) who request advanced standing must also submit work.

# REGISTRATION

Formal approval to begin art study will be forwarded by mail to report for registration four days after submitting work.

Registration Dates

1st Semester
Fall Registration - Sept. 22 & 23, 1950
Mid-Winter Registration - Dec. 1 & 2, 1950

2nd Semester
Spring - Jan. 29 & 30, 1951
Mid-Spring - Mar. 1 & 2, 1951

# GENERAL DATA

Application forms and any further information desired will be mailed upon request.

Art materials are provided by the student.

THE DEPARTMENT OF THE TREASURY
1789

# United States Treasury Department

## Certificate of Award

*To*

FRANK GASPARRO

*In recognition and appreciation for noteworthy contribution to the effective and efficient operation of the Treasury Department*

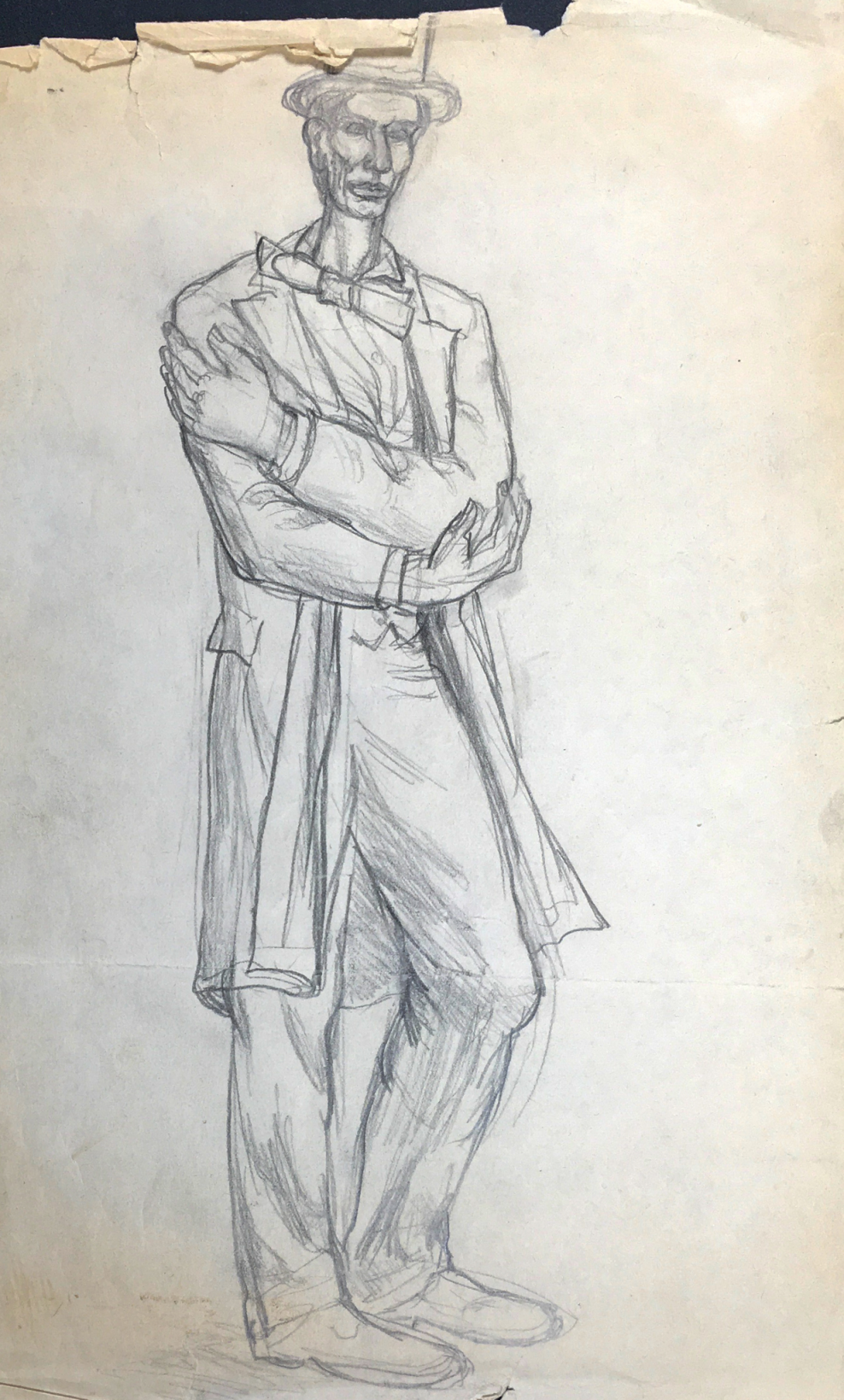
Acting Director of the Mint

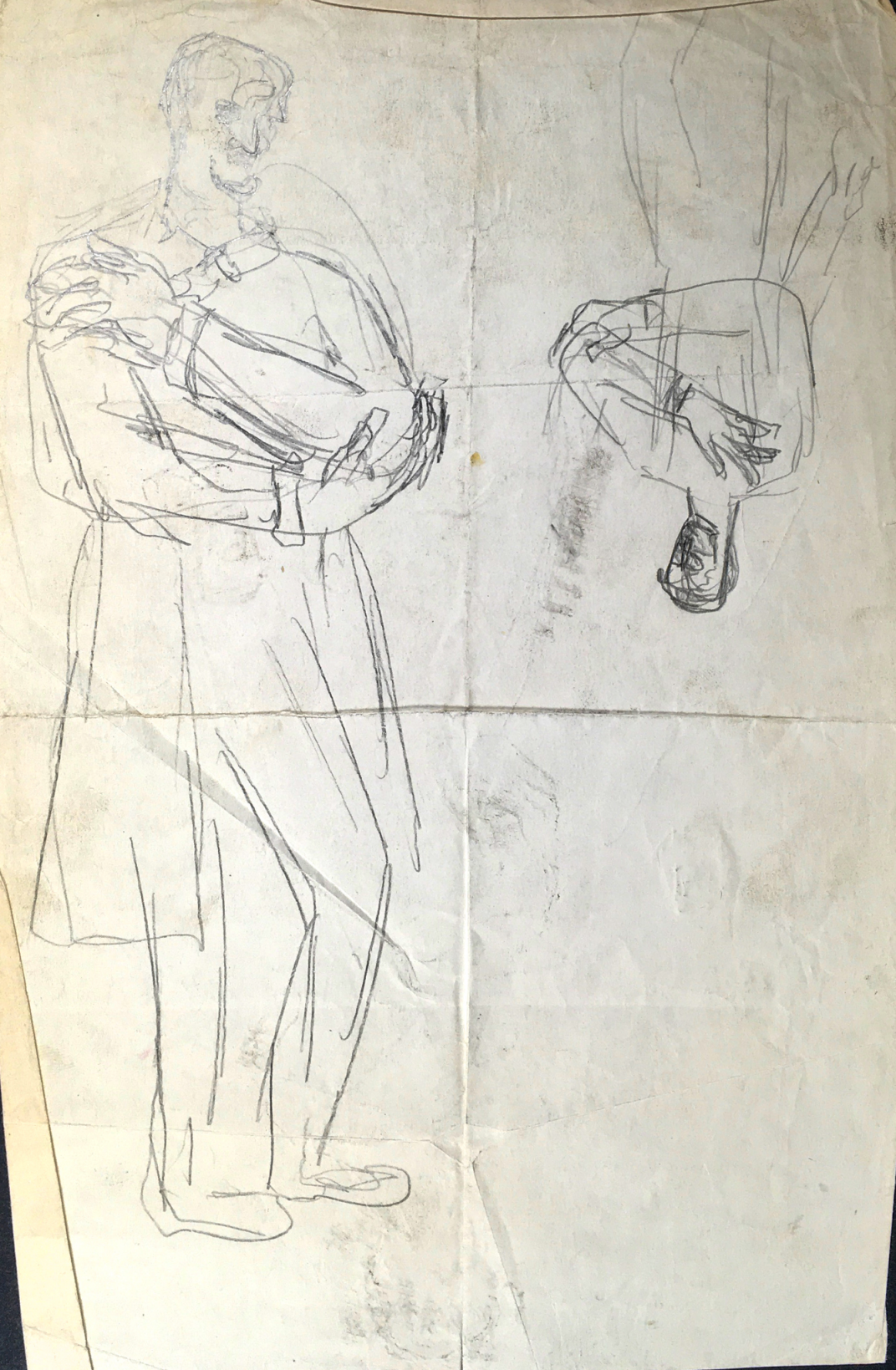
SPECIAL ACHIEVEMENT AWARD

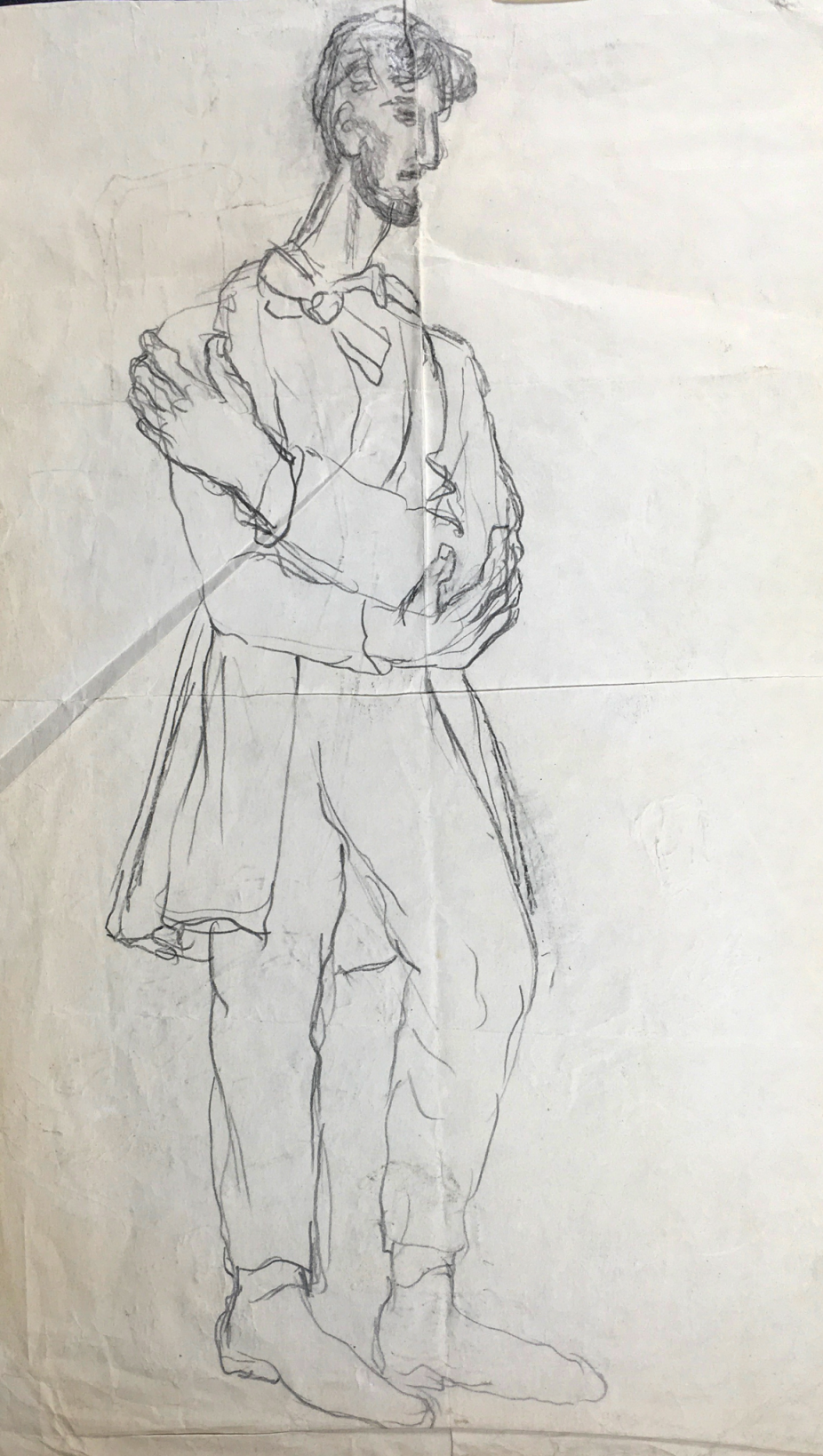
January, 1976

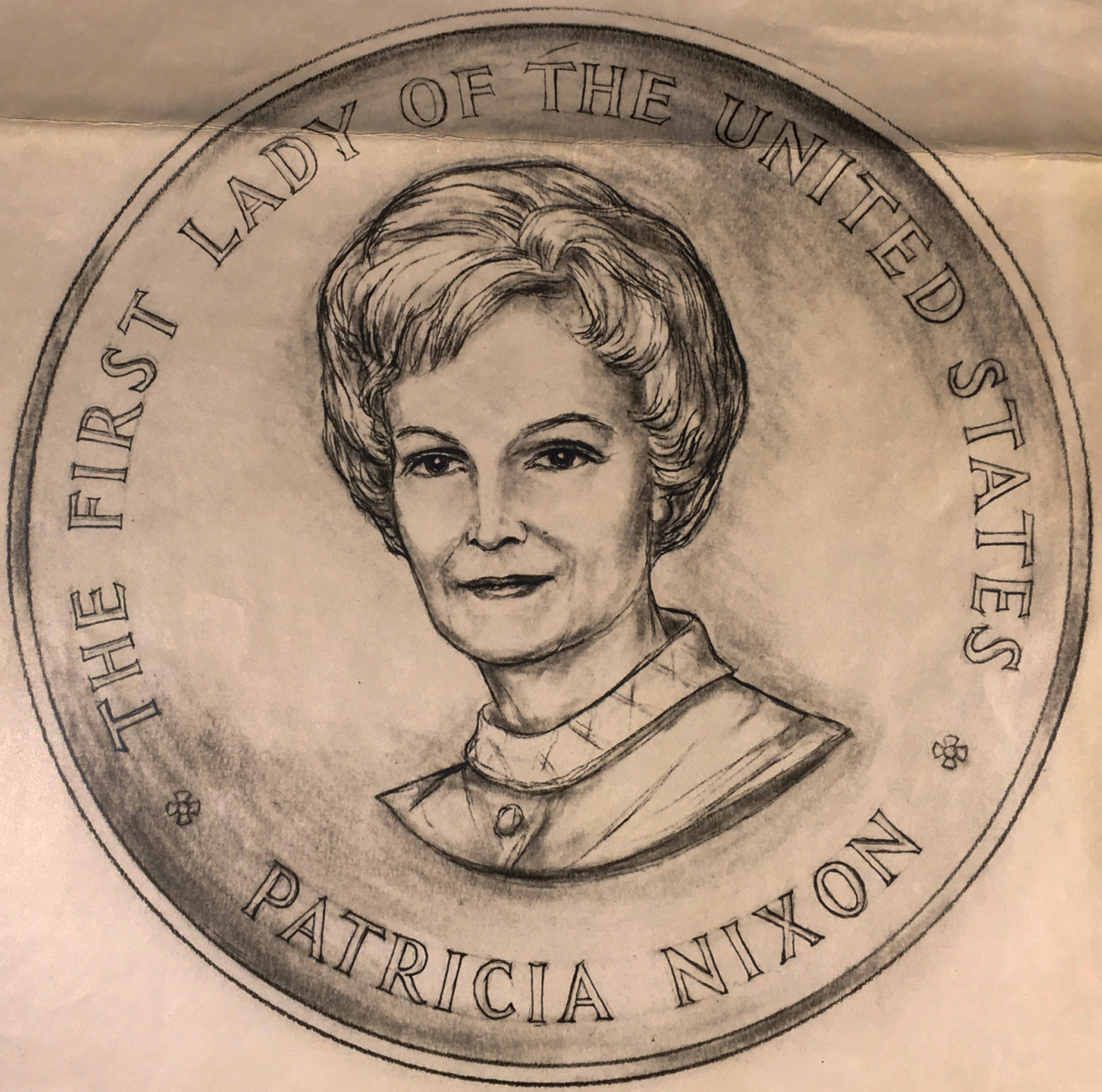
#1

PRESIDENT OF THE CONFEDERATE STATES OF AMERICA · 1861-1865 ·
JEFFERSON DAVIS

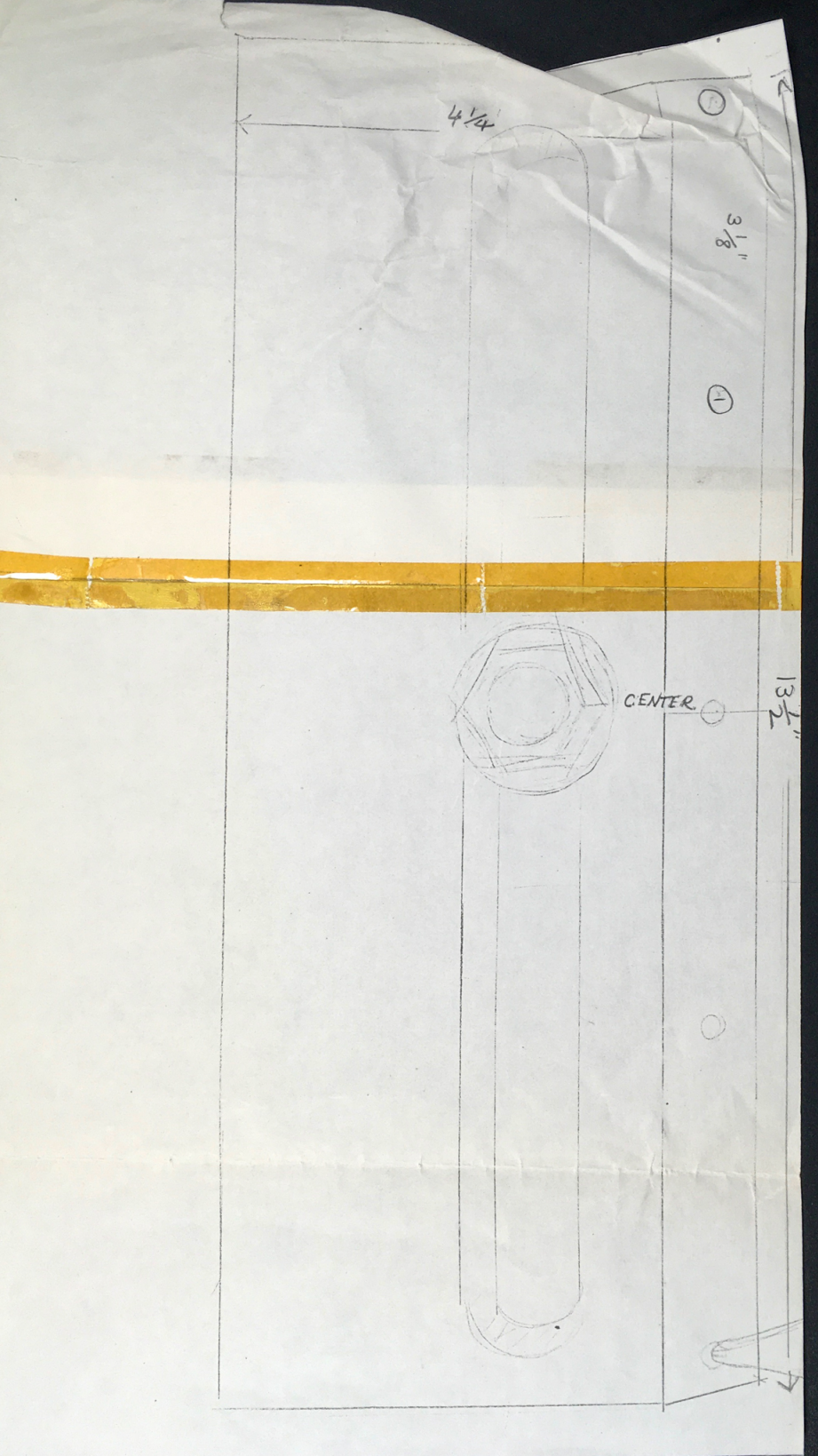







THE FIRST LADY OF THE UNITED STATES
PATRICIA NIXON

THE FIRST LADY OF THE UNITED STATES
PATRICIA NIXON


4 1/4"
3 1/8"
CENTER
13/16"

— FROM —
DEITSCH BROS.
14 Lispenard St. New York

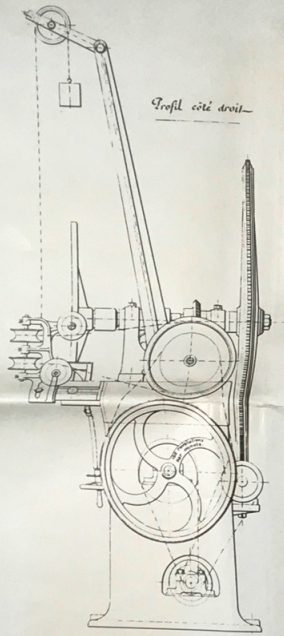
# Tour à réduire (Type N°3)

Système V. Janvier, Breveté S.G.D.G.

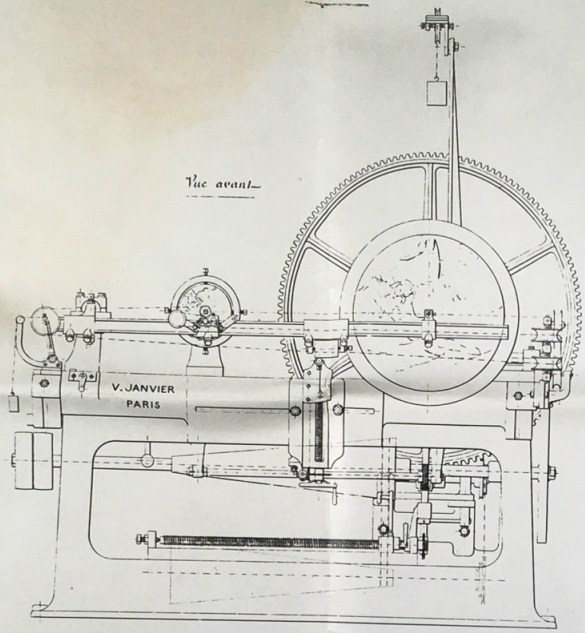
Ensemble au 1/5

DEITSCH BROS

Profil côté droit



Vue avant

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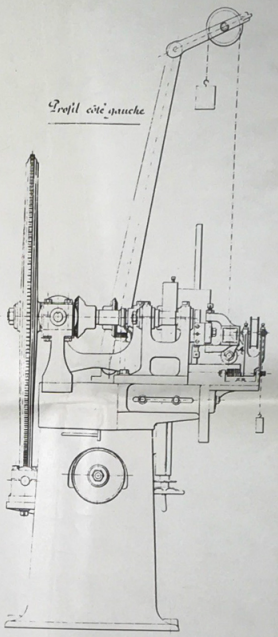
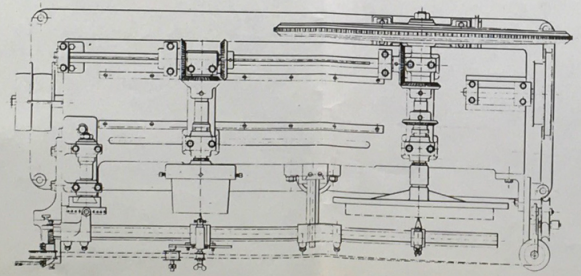


Vue en plan



— FROM —
DEITSCH BROS.

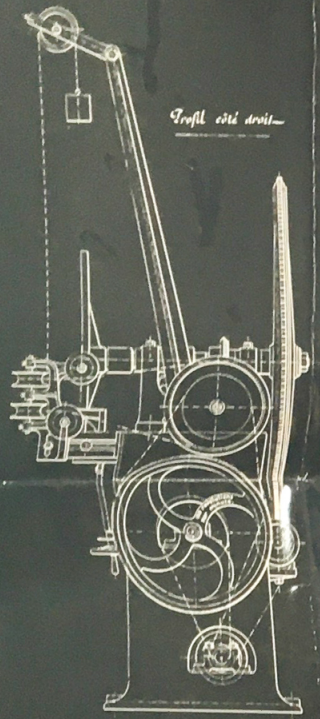
# Tour à réduire (Type N°3)

Système V. Janvier Breveté S.G.D.G.

Ensemble au 1/5

DEITSCH BROS.

Profil côté droit



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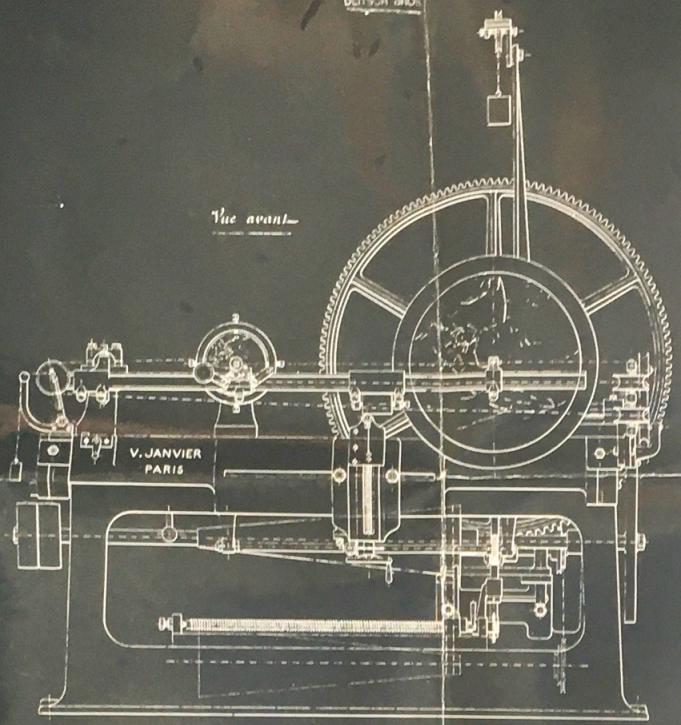


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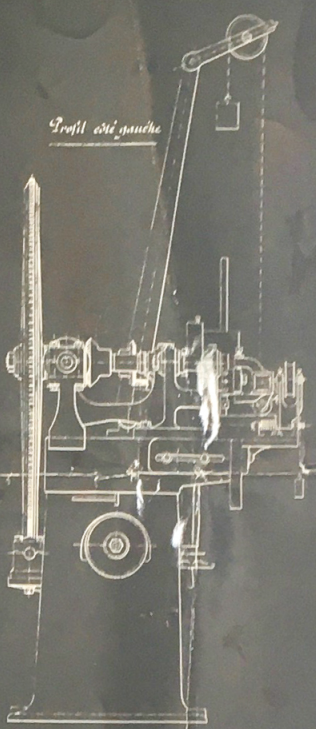
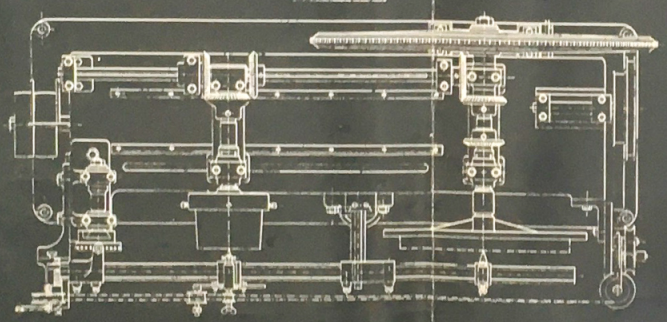


Vue en plan



— FROM —
DEITSCH BROS.
[illegible]

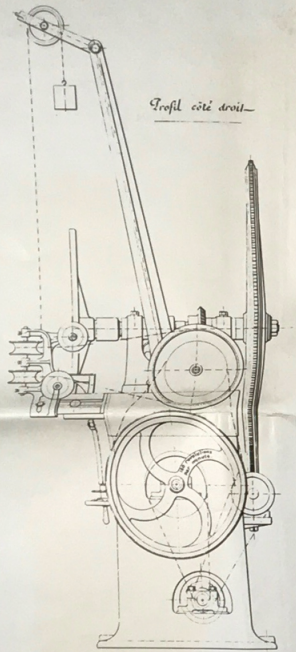
# Tour à réduire (Type N°3)

## Système V. Janvier, Breveté S.G.D.G.

Ensemble au 1/5

DEITSCH BROS

Profil côté droit



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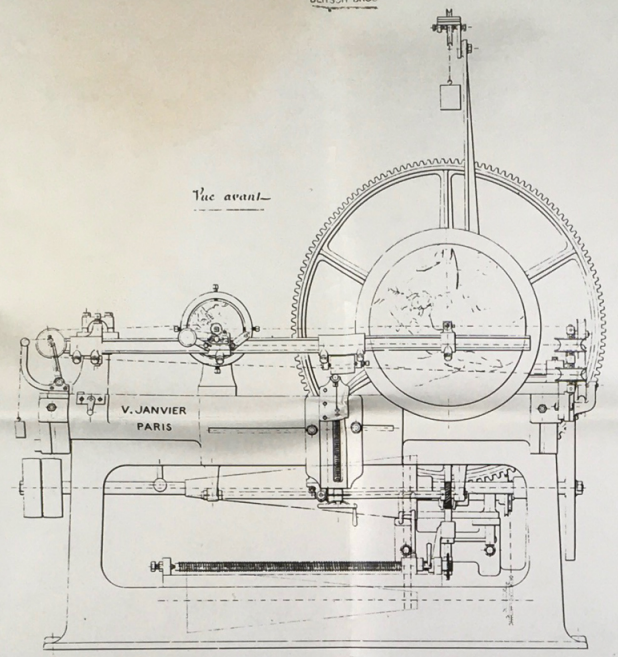


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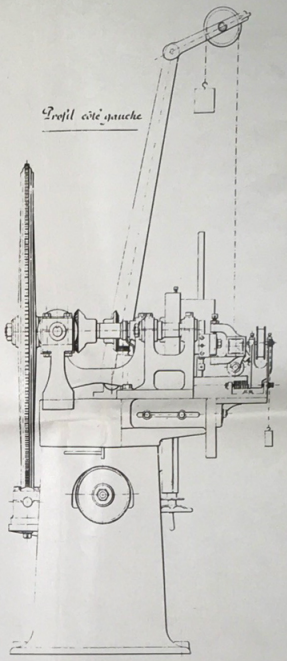

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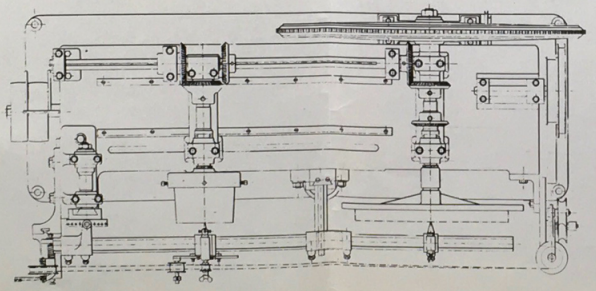


— FROM —
DEITSCH BROS.
Machine Tools

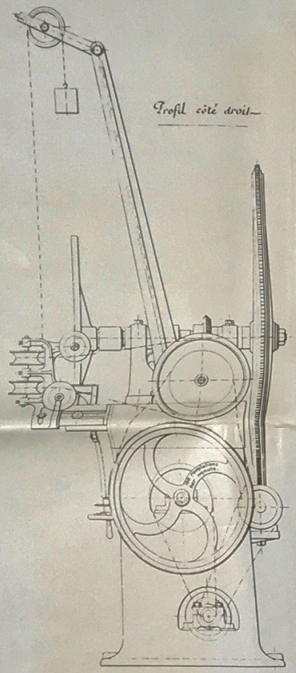
# Tour à réduire (Type N°3)

## Système V. Janvier, Breveté S.G.D.G.

Ensemble au 1/5e

DEITSCH BROS

Profil côté droit



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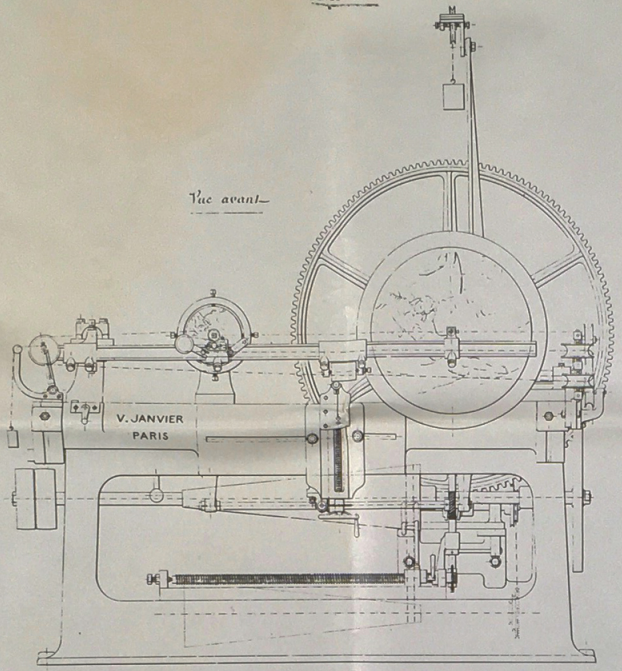


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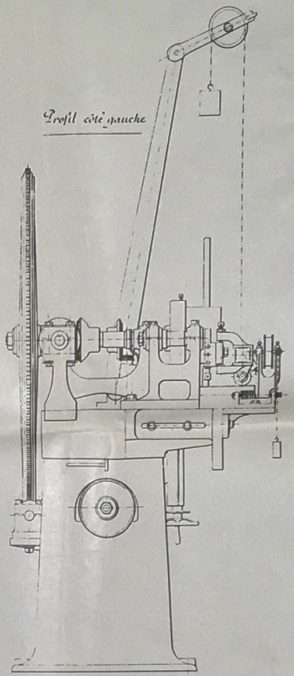

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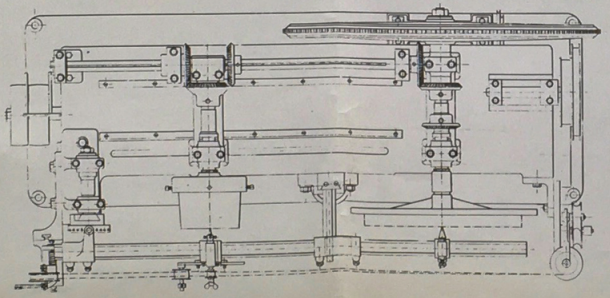


— FROM —
DEITSCH BROS.
McLaughlin Co. New York

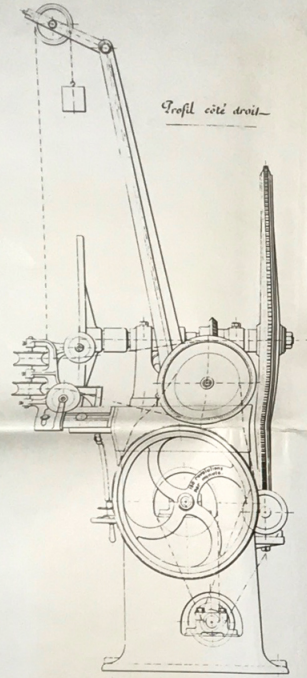
# Tour à réduire (Type N°3)

## Système V. Janvier, Breveté S.G.D.G.

Ensemble au 1/5

DEITSCH BROS

Profil côté droit



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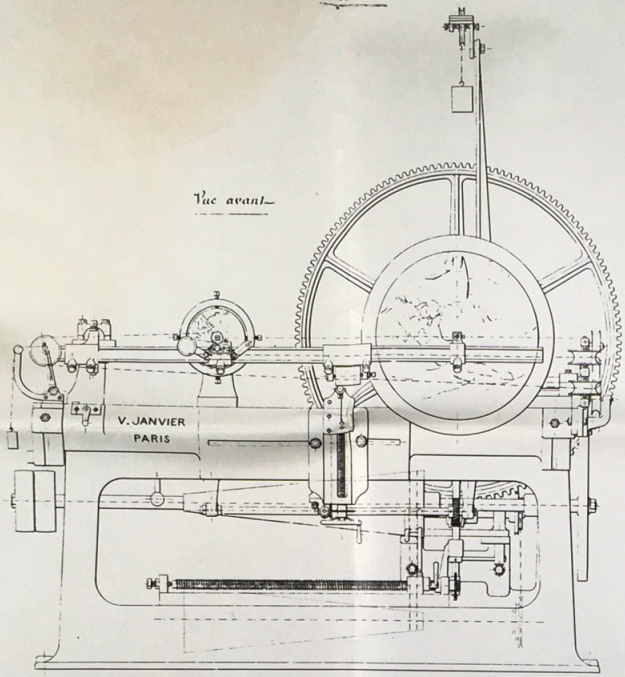


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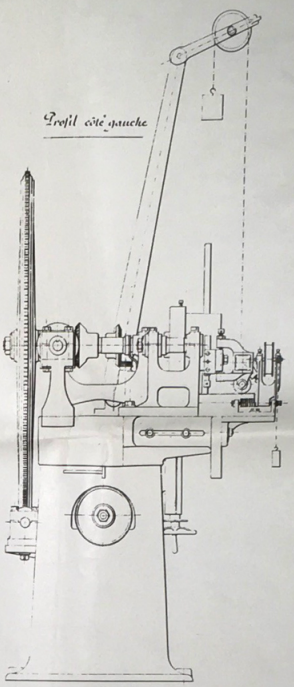

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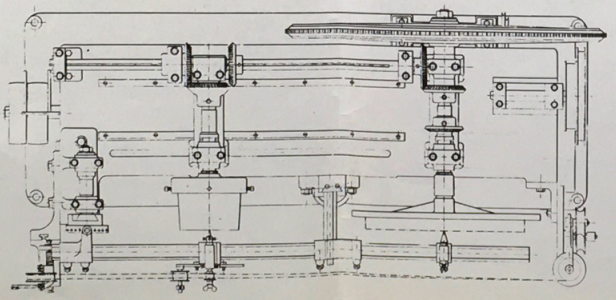


— FROM —
DEITSCH BROS.
Machinists & Tool Makers

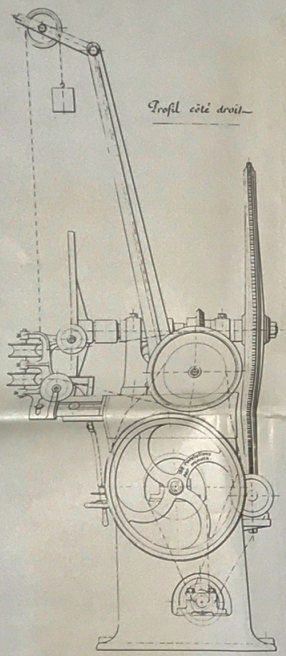
# Tour à réduire (Type N°3)

## Système V. Janvier, Breveté S.G.D.G.

Ensemble au 1/5e

DEITSCH BROS

Profil côté droit



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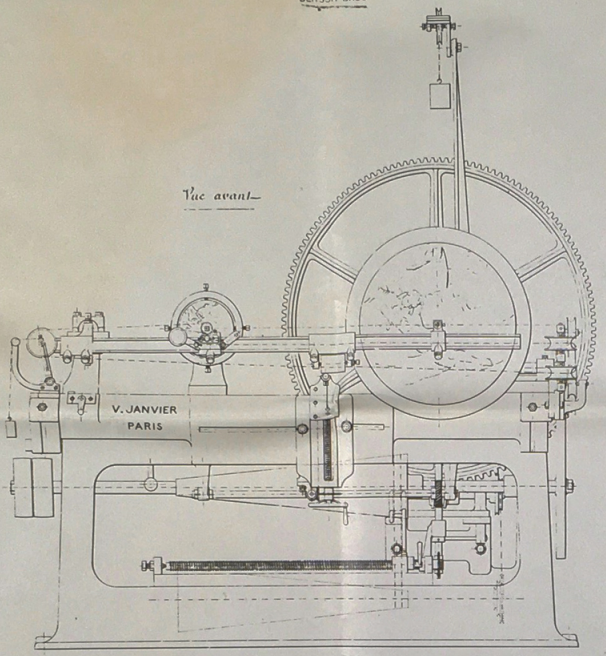


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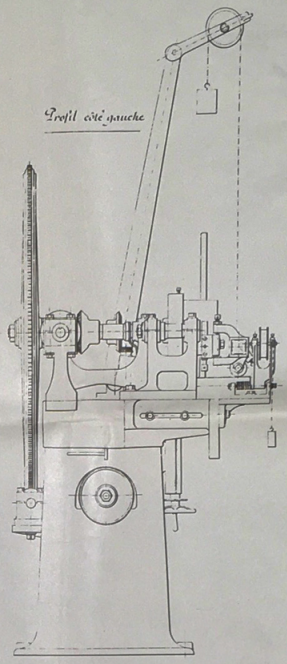
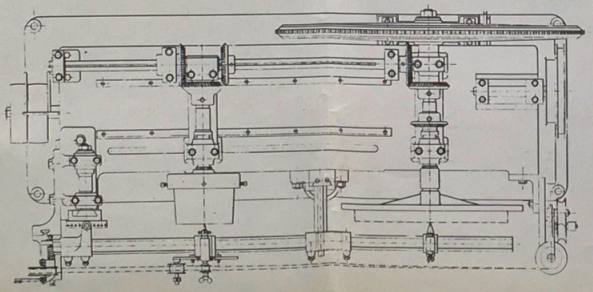


Vue en plan



September 10, 1971

Mr. Denis R. Cooper
Minting Equipment Ltd.
86 Reigate Road
Ewell, Surrey, England

Dear Mr. Cooper:

It was very kind of Paul Vincze to recommend your machine to me. At the time when I saw his medal reduction I couldn't believe it was so distinct and clean.

However, after seeing W.L. Newman, who spent a couple of days at the Mint, he showed me a tin impression of a test reduction. I was indeed amazed at the very few tracing marks from your machine. This has been our greatest handicap. It takes an engraver one day to touch up a hub or die.

The irony of all this is that Miss Adams and Mr. Neisser travelled throughout Europe and began to put orders in for Janvier machines and also two (2) Leinhard Reducing machines. The Bureau made these purchases, I only made recommendations. Now I find I have enough reducing machines. Perhaps if I saw these impressions a year ago I could have requested investigation into this area.

I am pleased to learn that your MINTMASTER Reducing Machine is equivalent to the Janvier and that there is no monopoly in this area.

Mr. Newman and I feel you did an excellent job and I will surely speak to others of the great possibilities of this reducing machine. I recommend you contact: Mr. Joseph Pizzo, International Mint, Attelboro, Massachusetts. Possibly they may be interested in your machine.

Please give my regards to Mr. Vincze, I admire his beautiful work, and thank him for his thoughtfulness.

I wish to thank you for your interest and will hold this information on file for future consideration.

Sincerely,

Frank Gasparro
Chief Engraver

FG/ns

— FROM —
DEITSCH BROS.
14 Last 17th St., New York

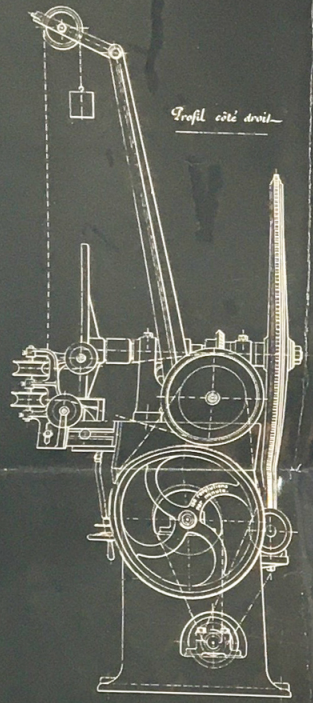
# Tour à réduire (Type N°3)

Système V. Janvier, Breveté S.G.D.G.

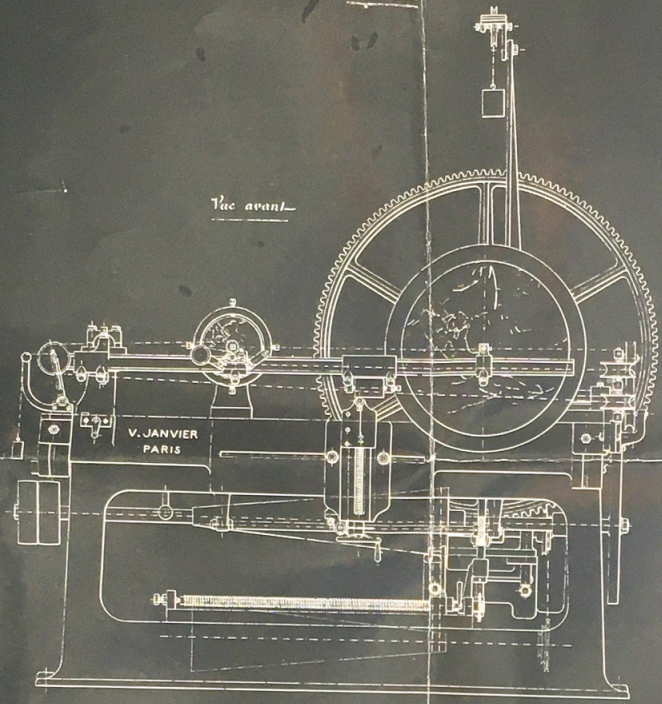
Ensemble au 1/5

DEITSCH BROS

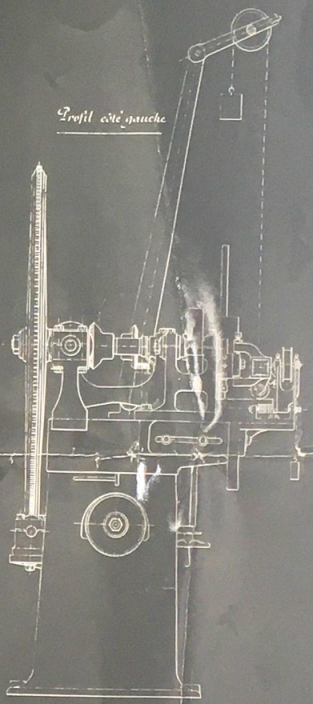
Profil côté droit



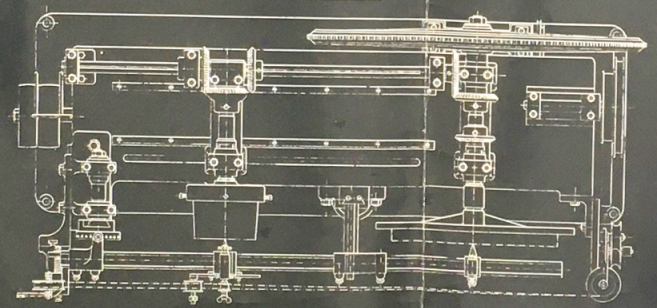
Vue avant




Profil côté gauche



Vue en plan



— FROM —
DEITSCH BROS.
[illegible] 1st Ave. St., New York

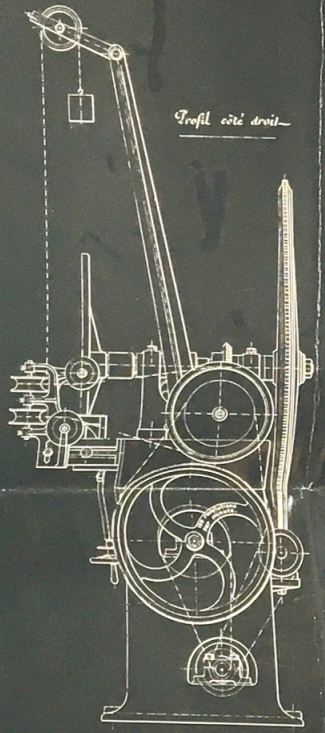
# Tour à réduire (Type N°3)

Système V. Janvier, Breveté S.G.D.G.

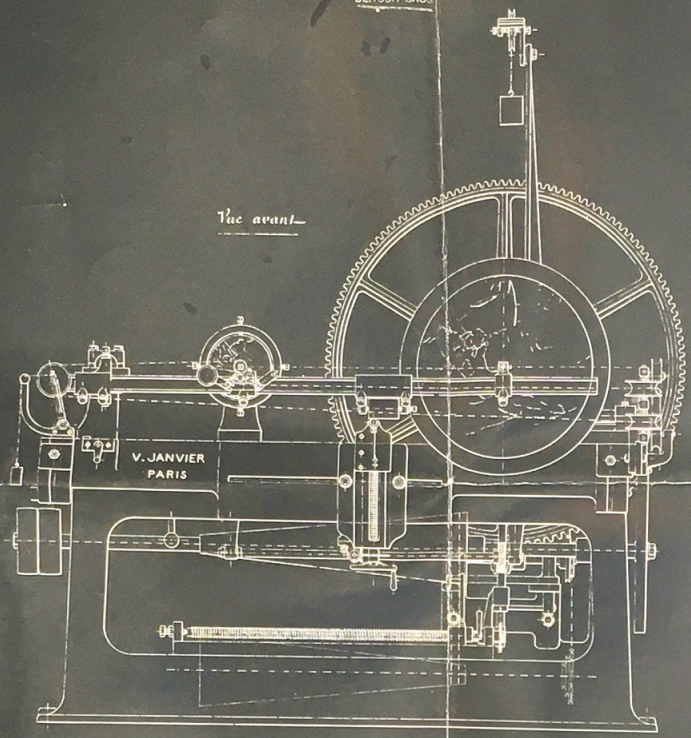
Ensemble au 1/5

DEITSCH BROS.

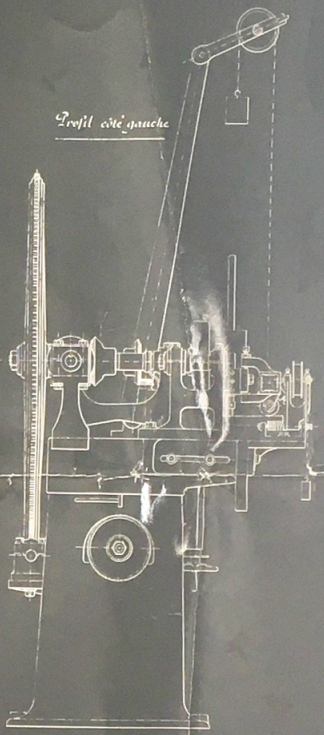
Profil côté droit



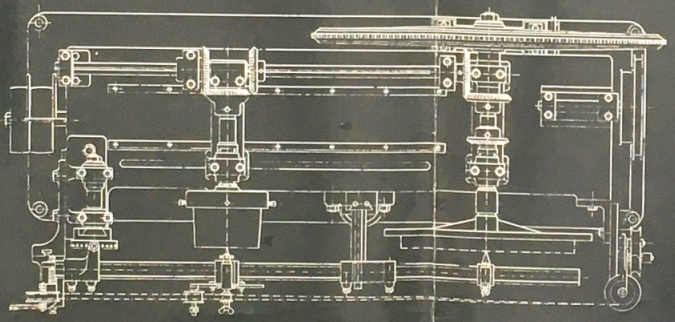
Vue avant




Profil côté gauche



Vue en plan



Directors: DENIS R. COOPER, T.D., B.Sc. (Eng.), F.I.Mech.E., M.I.M. PEGGY COOPER ANTHONY D. LLEWELLYN, A.C.A., F.T.I.I., A.I.B.

MINTING EQUIPMENT LTD.

Manufacturers and Suppliers to the Minting Medal and Allied Industries

Regd. Office: 50 Welbeck Street, London, W.1.

Please reply to: 86 Reigate Road, Ewell, Surrey, England.
Tel. 01-393 1795

Cable Address 'MINTEQUIP EPSOM'

Our ref. ME.24
Your ref.

2nd September 1971

Mr. Frank Gasparro,
Philadelphia Mint,
Independence Mall,
Philadelphia, Pa. 19106,
U. S. A.

Dear Mr. Gasparro,

Paul Vincze, on his return from the United States, tells me that you were very interested in the Moses reduction we had made on our Reducing Machine specially for him. He says that you would appreciate some further information.

Enclosed herewith you will find a general and a detailed specification of the 'MINTMASTER' machine, and a quotation giving our ex-Works prices.

You will recall that when I met you for the second time in Philadelphia in 1966 we discussed my ideas on reduction work, and this machine is an entirely newly designed model to a specification which I believe to be unequalled elsewhere. We are having very great success with this machine, and Mr. W.J. Newman (who I believe you will be seeing next week) is bringing with him a tin impression of a test reduction we made for the Norwegian Mint. This reduction was made in 3 cuts from an epoxy resin master and you will see that even after this amount of use we were able to produce every detail depicted in the original.

If you would care to send us a model for copying, together with a piece of steel such as you normally use for reductions, we would be very happy to make a trial reduction for your inspection.

Should you, or any of your colleagues, be visiting London (or the Continent) the Demonstration machine is in our workshops which are about 30 minutes by road from London (Heathrow) Airport.

On 14th, 15th and 16th September I shall be attending the F.I.D.E.M. Conference, and if there is anyone there available for a discussion about this, and other, machines we should be delighted to meet him.

Kind regards,

Yours sincerely,

Denis R. Cooper

Encs.

Directors: DENIS R. COOPER, T.D., B.Sc. (Eng.), F.I.Mech.E., M.I.M. PEGGY COOPER ANTHONY D. LLEWELLYN, A.C.A., F.T.I.I., A.I.B.

# MINTING EQUIPMENT LTD.

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Please reply to: 86 Reigate Road, Ewell, Surrey, England.
Tel. 01-393 1795

Cable Address 'MINTEQUIP EPSOM'

Our ref. ME.24/36A
Your ref.

2nd September 1971

Philadelphia Mint,
Independenca Mall,
Philadelphia, Pa. 19106,
U. S. A.

Quotation No. 250

Dear Sirs,

With reference to your enquiry, we have pleasure in quoting as follows:

ONE - 'MINTMASTER' Reducing Machine for copying designs in steel and other suitable materials, generally in accordance with the attached Specification, ex works, for £5,220.00

Accessories

| | £ |
|---|---|
| Short Cutter Arm, each | 19.50 |
| Chucks - 3 in. capacity, each | 6.30 |
| Chucks - 6 in. capacity, each | 12.60 |
| Chucks - 9 in. capacity, each | 16.80 |
| Faceplates - 6 in. capacity, each | 11.20 |
| Faceplates - 12 in. capacity, each | 15.54 |
| Faceplates - 18 in. capacity, each | 25.20 |
| Cutter Quills - 2-bearing, each | 51.00 |
| Cutter Quills - 3-bearing, each | 57.00 |
| Styli - Tungsten Carbide tipped, each | 12.25 |
| Styli - Steel tipped, each | 4.30 |
| Cutter Blanks - Tungsten Carbide, 1/8th in. diameter, sets of 6, each set | 7.00 |
| Nylon Belts - long, each | 1.80 |
| Nylon Belts, - short, each | 0.90 |
| Cutter Grinding Block for use on surface grinder, each | 61.60 |
| Shadowgraph, 1 x 40, each | 145.00 |
| 180° Rotating Device for rapid setting up, each | 56.00 |
| Cutting Depth Speed Control Unit, each | 25.00 |
| Lightweight Arm and Cutter for wax enlargements, each | 82.80 |
| 1:1 positive-negative Copying Device with relative relief adjustment, each | 132.00 |
| 1:1 positive-positive Copying Device, each | 147.00 |

continued/.....

The Philadelphia Mint

2nd September 1971

Delivery: 9 months from date of receipt of order.

Terms: the prices quoted are ex-works. Packing and Carriage will be sent forward, at cost. For Conditions of Sale please see attached sheet.

We trust that this quotation will be of interest to you and that we may be favoured with your order in due course. Should you have any questions concerning this machine, please do not hesitate to write to use.

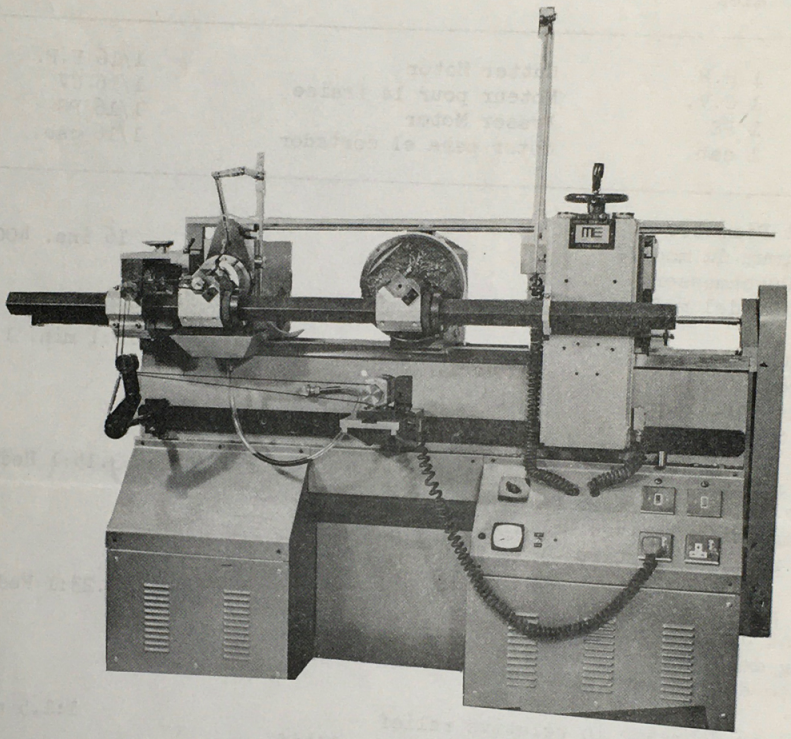
Assuring you of our best attention at all times, we remain

Yours faithfully,
MINTING EQUIPMENT LTD.,

Denis R. Cooper
Director

# MINTING EQUIPMENT LTD.

Manufacturers and Suppliers to the Minting Medal and Allied Industries



## THE 'MINTMASTER' PANTOGRAPH REDUCING MACHINE

## LA MACHINE A REDUCTION PANTOGRAPHIQUE 'MINTMASTER'

## DIE 'MINTMASTER' PANTOGRAPHISCHE REDUZIERMASCHINE

## LA MÁQUINA REDUCTORA PANTOGRAFA 'MINTMASTER'

| | |
|---|---|
| Overall dimensions<br>Dimensions hors tout<br>Gesamtabmessungen<br>Dimensiones totales | 6 ft.9 in x 4 ft.10 in. x 2 ft.9½ in.<br>2108 mm. x 1472 mm. x 852 mm. |

| | | | |
|---|---|---|---|
| Motor | 1 H.P. | Cutter Motor | 1/16 H.P. |
| Moteur | 1 C.V. | Moteur pour la fraise | 1/16 CV |
| Motor | 1 PS | Fräser Motor | 1/16 PS |
| Motor | 1 cab. | Motor para el cortador | 1/16 cab. |

| | |
|---|---|
| Maximum Model Diameter<br>Diamètre maximum du modèle<br>max. Modell-Durchmesser<br>Diámetro máximo del modelo | 16 ins. 400 mm. |
| Ratio of Reduction<br>Rapport de réduction<br>Untersetzungs-Verhältnis<br>Relación de reducción | max. 10:1 min. 1.12:1 |
| Increase in relative relief<br>Augmentation du relief rélatif<br>Vergrösserung des relativen Reliefs<br>Aumento del relieve relative | 33.1/3% at 3.15:1 Reduction |
| Decrease in relative relief<br>Décroissement du relief rélatif<br>Verminderung des relativen Reliefs<br>Decrecimiento del relieve relativo | 50% at 3.23:1 Reduction |
| 1:1 increase or decrease in relative relief<br>1:1 augmentation ou décroissement du relief rélatif<br>1:1 Vergrösserung oder Verkleinerung des relativen Reliefs<br>1:1 aumento o decrecimiento del relieve relativo | 1:1.5 maximum |
| Camber relief increase or decrease<br>Augmentation ou décroissement du relief du bombement<br>Wölbungsrelief-Vergrösserung oder Verminderung<br>Aumento o Decrecimiento del relieve de la comba | 2% maximum |

Please address all enquiries to:-
Pour tous renseignments s'addresser a:-
Alle Anfrage an die folgende Addresse bitte:-
Sirvanse dirigir todas las consultas a:-

86 REIGATE ROAD,
EWELL, SURREY, ENGLAND.

Tel. 01-393-1795

has been centralised, the stylus can be centralised without any adjustment to the Cutter Bar, and the consequent necessity to re-adjust the cutter is eliminated.

(c) Cutter Drive - the cutter quill is driven by an endless 1/8 inch diameter nylon belt from an independent motor mounted on a special carrier bar on the bed. This arrangement is preferred to mounting the cutter motor co-axially or otherwise on the Cutter Bar as it enables the cutter quill to be accurately balanced and unaffected by vibration from the cutter motor. The motor weight also does not increase the weight of the Cutter Bar. The driving belt is parallel to the Cutter Bar and any torsional strain on the bar is eliminated. The belt is tensioned and dampened to ensure vibration-free running. The result is, in effect, a very vibration-free bar. The design of both carriages is also arranged to provide a clear line of sight to the working points, facilitating setting up and enabling the operator to see readily what he is doing. The distance between the cutter quill central pin and the bar centre pin is reduced to a minimum to minimise torsional deformation under load. This is possible because our cutter quills have a small barrel diameter. In fact, everything in the design at this point has been incorporated to secure a vibration-free bar and a tool which can be set up easily and quickly.

Main Motor Drive and Servo-Control

(a) Motor Drive - this consists of a DC motor controlled by a thyristor unit which gives a speed range from a crawl up to a maximum of 10 r.p.m. or more if desired. The Motor drives the main box shaft through V-pulleys and a V-belt and a speed range can readily be selected which is different from that supplied by an appropriate change of pulleys.

(b) Servo-Control - this consists of an established type and replacement service units can be obtained throughout the world at the cost of rectification of the returned unit. The speed is controlled by a cam and follower. A straight line cam gives a constant rate of cutting, but by modifying the cam, any speed patterns can be obtained. An over-ride control, panel top left, is provided, enabling the speed of the Heads to be controlled manually and slowed down to any speed to enable examinations to be made during the cut. An inching control is provided. The thyristor control can be arranged to move the Heads through an 180° arc to assist in setting up. A depth of cut speed regulation control is also available for roughing cuts where the head speed is automatically slowed down as the stylus drops into the recesses of the model, and a heavier cut is taken by the cutter.

Cambering Control

The Cambering Attachment is driven by the cam on the right hand side of the Down Feed Head through the head linkage transfer bars as shown. Cams to suit any design camber can be cut at will.

2. OPERATION

The machine has been designed so that the heads can be interchanged. Normally, for most work, the down feed and pivot heads are mounted at the extreme end of the bed with the reduction head

MINTING EQUIPMENT LTD.

Manufacturers
and Suppliers
to the Minting
Medal and
Allied Industries

## THE 'MINTMASTER' PANTOGRAPH REDUCING MACHINE

This machine is for automatic copying of coin and medal designs; it can also increase or decrease the relative relief from the model and vary the camber of the reduction from that of the model. It is built on a steel bed, with 4 interchangeable heads, and backlash and vibration have been eliminated. The cutterheads are so arranged that quills can be withdrawn or replaced without re-setting, and they are readily accessible for setting-up. Tungsten carbide tipped tracers and cutters can be provided. The cutters are driven from a balanced miniature motor by an endless nylon rope belt which minimises torsional vibration in the cutter bar. The motor is connected to a thyristor control which allows constant rate scanning, and can be operated at any desired speedpattern. The cutters are connected to a complete oil cooling and filter system. Controls are so mounted that they are in easy reach of the operator, and the heads can be rotated by 180° for setting-up. A special 1:1 attachment, either positive to negative or positive to positive can be provided.

## MACHINE À REDUCTION PANTOGRAPHIQUE 'MINTMASTER'

Cette machine sert à copier automatiquement les dessins des pièces de monnais et des médailles. Elle peut en outre augmenter ou réduire le relief par rapport à celui du modèle et varier le bombement de la réduction. Elle est montée sur un banc en acier et munie de 4 têtes interchangeables. Le jeu inutile et la vibration en sont éliminés. On a disposé les têtes port-fraises de telle manière qu'il est possible d'en retirer ou remplacer les plumes sans les rajuster. Elles sont facilement accessibles pour le montage. Nous pouvons fournir des tracerets et des fraises munis des pointes en carbure au tungstène. Les fraises sont actionnées par une bande sans fin en nylon à partir d'un moteur en miniature équilibré, ce qui réduit au minimum la vibration de torsion du port-lame. Le moteur est relié à une commande Thyristor, ce qui permet une exploration constante du régime. On peut l'opérer suivant n'import quel arrangement de vitesse voulue. Les fraises sont reliées à un système complet de refroidissement et de filtrage de l'huile. Les commandes sont montées de telle façon qu'elles se trouvent bien à la portée de l'opérateur. Les têtes peuvent être tournées de 180° pour le réglage. On peut fournir un accessoire spécial 1:1, soit positif à négatif soit positif à positif.

SPEZIFIKATION DER 'MINTMASTER'
PANTOGRAPHISCHE REDUZIERMASCHINE

Diese Maschine dient zum automatischen Kopieren von Münzen -und Medaillendessins. Sie kann auch das entsprechende Relief gegenüber dem des Modells vergrössern oder vermindern und die Krümmung der Verkleinerung ändern. Sie steht auf einem stählernen Grundgestelle und ist mit vier austauschbaren Köpfen versehen. Der Spiel und die Erschütterung sind beseitigt worden. Die Fräsköpfe sind so angeordnet, dass man die Federn zurückziehen oder auswechseln kann, ohne sie wieder einzurichten. Diese sind leicht zugänglich zum Anordnen. Fühlstifte und Fräser mit Wolframkarbidspitzen können ebenfalls geliefert werden. Die Fräser werden mittels eines endlosen Nylonbandes von einem ausgeglichenen Miniaturmotor angetrieben, welches die Verdrehungserschütterungen der Frässtange vermindert. Der Motor ist mit einer Thyristorkontrolle verbunden, die eine konstante Leistungsabtastung ermöglicht. Alle beliebige Geschwindigkeits-Anordnungen können benützt werden. Die Fräser stehen in Verbindung mit einem gemeinsamen Oelkühler -und Filtrierapparat. Die Steuer-Vorrichtungen sind so angeordnet, dass die Bedienungsperson sie leicht erreichen kann. Die Köpfe lassen sich um 180° zum Aufsetzen drehen. Ein besonderes 1:1 Zusatzgerät entweder Positiv zum Negativ oder Positiv zum Positiv kann geliefert werden.

MÁQUINA REDUCTORA PANTÓGRAFA 'MINTMASTER'

Esta máquina sirve para copiar automáticamente los diseños de monedas y medallas. Puede además aumentar o disminuir el relieve relativo en relación con él del modelo y variar la combadura de la reducción. Esta montada en una bancada de acero y lleva cuatro cabezales intercambiables. El juego y la vibración han sido suprimidos. Se ha dispuesto los cabezales cortadores de tal manera que es posible retirar o reponer las cañas sin reajuste. Están fácilmente accesibles para su instalación. Pueden suministrarse copiadores y cortadores provistos de puntas de carburo de tungsteno. Los cortadores están accionados por un motor en miniature equilibrado mediante cinta sin fin de nilon, que disminuye la vibración torsional de la barra cortadora. El motor está conectado a un mando Thyristor, que permite una exploración constante del rendimiento y puede funcionarse según cualquier arreglo de velocidad deseado. Los cortadores están asociados con un sistema completo de enfriamiento del aceite y de su filtración. Los mandos van montados de tal manera que están al alcance fácil del operador. Los cabezales se dejan girar 180° para su instalacion. Un accesorio especial 1:1, sea positivo a negativo, sea positivo a positivo, puede ser provisto.

Directors: DENIS R. COOPER, T.D., B.Sc. (Eng.), F.I.Mech.E., M.I.M. PEGGY COOPER ANTHONY D. LLEWELLYN, A.C.A., F.T.I.I., A.I.B.

# MINTING EQUIPMENT LTD.

Manufacturers and Suppliers to the Minting Medal and Allied Industries

Regd. Office: 50 Welbeck Street, London, W.1.

Please reply to: 86 Reigate Road, Ewell, Surrey, Tel.01-393-1795. England.

Our ref.

Your ref.

**Cable Address 'MINTEQUIP EPSOM'**

## THE 'MINTMASTER' REDUCING MACHINE

## DETAILED SPECIFICATION

### 1. CONSTRUCTION

#### Bed Frame

The Bed Frame consists of a deep, rigidly constructed, welded mild steel frame of box section, heat-treated to eliminate stress and distortion, and accurately machined on the ways in order to provide true surfaces to carry the four heads of the machine. The bed rests on an under-frame, boxed in, providing space on the left support for a large capacity oil and settling tank and integral oil pump drive, and in the right support the driving motor, thyristor control and a control panel.

#### Heads

The four heads are mounted on the bed ways as follows:
(a) The Pivot Head - this is shown on the extreme left of the photograph and has facilities for advancing and retracting the cutter bar by means of the hand wheel and locking levers shown. Pivots are also provided at right angles to enable reductions of varying relative reliefs to be produced; a graduated slide way is provided and the slide carrying the pivot is moved by a lead screw.

(b) The Down Feed Head - this appears on the right hand side of the photograph and is of a particularly heavy and solid construction with backlash-free feed enabling 1 : 1 copies to be produced. The moving part of the head is guided on ground slides in ground bushes, lapped to ensure that smooth running is obtained at all stages. The actuation is obtained from a driven shaft passing through the back of the head, through interchangeable precision spur wheels in preference to an arrangement of worms and a single wheel. This enables the spur wheel drive to give a very large variation in the feeds available in an arrangement similar to that found in a lathe lead screw drive. The head can be raised by hand by means of the hand wheel, and simply locking this by the lever shown engages the automatic feed. An adjustable safety arrest is provided which trips out the main motor.

(c) The Model Head - this is driven through a worm and wheel from the back shaft and the head shaft is carried in a very substantial conical bearing which gives an absolutely rigid support at all times.

(d) The Reduction Head - this is similar to the Model Head in construction but it has additional features. The most important of these is the cambering device which gives the facility to move the head shaft to or fro along its axis a small amount by actuating the horizontal rod which rotates the V-shaped cambering plate, shown in the photograph, through a limited arc of about 60° on either side of the centre line. During the course of the reduction this mechanism makes possible the advancement or retraction of the Reduction Head in relation to the Down Feed Head. The result is that the reduction is produced on a spheroidal or cambered surface, the design details being otherwise unaffected. The amount of cambering possible is 2% of the reduction diameter. The advance and retraction mechanism employs a positive inter-locking thread device which does not require spring support. This, coupled with the positive rod action of the actuating bar, ensures an entirely smooth action.
Both mechanisms (for models and reductions) are carried in an enclosed gear box and run in oil baths. The Model Head worm and wheel are capable of reversal when design reversal is required. Both are restrained by an internal adjustable drag to prevent back-lash.

(e) Chucks and Face Plates - these are available for both the Model and Reduction Heads. They can be made to suit the customer's requirements and the nose screws can be supplied identical to those of a customer's lathe to give inter-changeability without re-setting on the lathe.

(f) Drive to Heads - The Model Reduction and Down Feed Heads are all actuated from a main shaft running the length of the machine. Worms are mounted on the shaft which drive worm wheels running in totally enclosed oil filled gear boxes.

Cutter Bar Assembly

(a) Cutter Bar - this is constructed from square section hollow steel tube, accurately machined and carried in a yoke at the pivot head end, and suspended by a rod and universal joints from the Down Feed Head. The rigid suspension is light in the extreme. It not only eliminates the necessity for a carrier, rollers and balancing weights but it also has the advantage that the bar, being held rigidly, cannot be lifted by the tracer or cutter under any conditions and, not being supported at one end on rollers, is particularly friction free.

(b) Cutter and Stylus Carriages - one carriage to carry the cutter and one to carry the stylus are mounted on the Cutter Bar. Both carriages have a coarse and fine adjustment for moving them along the Bar when setting up. Both are of identical construction, using aluminium for lightness. Both have micrometer feeds for advancing on to the work or on to the model. The cutter quill can be withdrawn, the tool re-ground in situ, and the quill replaced. Both steel and tungsten carbide cutter bits are available. The cutter quills can be run up to 15,000 r.p.m. A 2-bearing unit, and a 3-bearing unit for very fine finishing, are available. The cutter bits in steel or tungsten carbide are of a cylindrical pattern held in a collet in the quill shaft. The stylus can be adjusted eccentrically. This arrangement simplifies setting up the machine, as once the cutter

IN THE UNITED STATES DISTRICT COURT

FOR THE EASTERN DISTRICT OF PENNSYLVANIA

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Administration of Oath of Office :
to FRANK GASPARRO, as Chief :
Engraver in the Mint of the :
United States :

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Philadelphia, Pa., February 23, 1965

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Before HON. ALFRED L. LUONGO, J.

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adjacent to the pivot head, and the model head adjacent to the down feed head.
For very large models, the model head is mounted at the extreme right hand end of the bed with the down feed head between the model and the reduction heads. For reductions from small models, such as steel intermediary models, the 4 ft. reduction bar is provided for lightness and to enable the smallest tracers to be used.

For 1 : 1 copying, positive : positive or positive : negative, the down feed head is mounted between the reduction head and the model head, and the pivot head is not used. For positive : positive work, a suitable horizontally pivoted arm is used and the cutter motor mounted on this. For positive : negative work, a vertically pivoted arm is used, as shown in the photograph, and the motor is again mounted on the bar and the rotation of the model head is reversed. With this arrangement, it is possible to get a variation in the relief of the copy.

Enlargements can be made by inter-changing the stylus and the cutter on the cutter bar. Designs can be reversed by reversing the direction of rotation of the model head. All types of model materials can be used with equal facility.

A simple shadowgraph is recommended for checking stylus and cutter radii. A special grinder can be provided with built-in magnification if required, but we recommend a simple jig suitably indexed for cutter grinding on a surface grinding machine, and finishing with diamond laps (necessary when tungsten carbide cutters are used).

The speed control cam is normally cut in aluminium. For camber control, steel is used. The camber control mechanism isso arranged that it is always in tension and acting against the movement of the head in order to obtain an absolutely smooth movement. Adequate information is given to enable cam profiles to be determined from reduction and model data.

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# MINTING EQUIPMENT LTD.

Manufacturers and Suppliers to the Minting Medal and Allied Industries

## CONDITIONS OF SALE

1. Contract: No Contract shall be constituted unless an order shall be accepted by us in writing.

2. Delivery: The time given for the execution of the order shall be reckoned from the date on which we receive your written order or from the date on which we receive full information enabling us to proceed, whichever date may be the later. Any promise of delivery is made subject to circumstances arising which are beyond our reasonable control.

3. Guarantee: In respect of goods of our own manufacture, a Guarantee is given for 12 months from date of Invoice against faulty workmanship and defective material, and our responsibility is limited to supplying replacement parts, carriage free, and the necessary instruction to enable replacement to be effected correctly. In respect of goods not of our manufacture, our Guarantee is limited to the guarantees and warranties given to us by the manufacturer, which we consider to be adequate. This Company's liability under these guarantees shall only apply provided that immediate notice in writing shall be given of any claim, giving full particulars of the fault or defect and the circumstances under which it became apparent, and that, where practicable and if required by the Company, such fault or defect or part thereof is promptly returned to the works from which it was despatched or to such other place as the Company may direct. Any attempt by the purchaser to adapt or repair such fault or defect shall immediately render these guarantees null and void. Alterations made in the machinery without the Company's written agreement, the use of unsuitable power or lubricants, the operation of the machinery in excess of its rated capacity or under conditions detrimental to its successful running or likely to cause excessive wear and tear, misuse or neglect, shall invalidate this Guarantee. This Guarantee is not assignable upon resale by the first user.

4. Terms of Payment: Payment should be made in full by Cash or by Irrevocable Letter of Credit drawn on our Bank in London and payable against presentation of shipping documents. The Company shall be entitled to charge interest at the rate of 1% above London Bank Rate on all overdue accounts and may suspend performance of any contractual obligations to the purchase so long as any account of the purchaser is overdue.

5. Prices: The prices quoted are subject to fluctuation in the rates of wages and materials. Unless otherwise stated, prices quoted will hold firm for the delivery period if an order is placed within 30 days of the date of quotation.

Bankers: Barclays Bank Limited,
West End Foreign Branch,
1 Pall Mall East,
London, S.W.1.

IN THE UNITED STATES DISTRICT COURT

FOR THE EASTERN DISTRICT OF PENNSYLVANIA

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Administration of Oath of Office to FRANK GASPARRO, as Chief Engraver in the Mint of the United States :

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Philadelphia, Pa., February 23, 1965

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Before HON. ALFRED L. LUONGO, J.

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PRESENT: JOHN J. HARDING, ESQ.,
Clerk, United States District Court,
Eastern District of Pennsylvania.

HON. MICHAEL H. SURA,
Superintendent, United States Mint.

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THE COURT: The business before the Court this noon is the administration of oath of office.

The Court recognizes the Honorable Michael H. Sura, the Superintendent of the United States Mint, for presentation to the Court.

MR. SURA: Your Honor, it gives me great pleasure today to present Mr. Gasparro who has been appointed by the President of the United States as the tenth engraver since the beginning of the mint's service.

Mr. Gasparro has an outstanding record not only in the United States, but also in foreign countries of Italy, England and elsewhere. He is recognized as one of the outstanding sculptors and his work is on exhibition throughout most of the European large cities and also throughout the United States.

The name "Gasparro" is known to possibly 10 million people in the United States who have followed the history of the mint; also fine sculptor work.

I feel that our choice is an outstanding one, and if we had traveled far and wide throughout the United States, or Europe, or any other place, we could not find a man that would be superior in any way to Frank Gasparro, and on this basis we recommended him to the President of the United States.

He was sought out by many publicity hounds, and

so forth, to appear on television and radio, and so forth, but we tried to keep this thing quiet and only restrict it to our Philadelphia newspapers; so he is here today, and I am sure that all of us are very happy to present him to Your Honor, the Court.

THE COURT: Mr. Gasparro, will you come forward, please.

I will ask the Clerk of the United States District Court, John J. Harding, Esq., to read the commission.

(Commission read.)

THE COURT: Mr. Gasparro, are you prepared to take the oath of office?

MR. GASPARRO: I am.

THE COURT: Will everyone please rise.

(Oath administered.)

THE COURT: Mr. Gasparro, I know this is a day of great pleasure and honor to you and to the members of your family. I assume that to be your family on the front row there.

I want to assure you that it is also a pleasure to me, much more than just a representative of the Court. I feel this personally.

I have had the occasion to look into your background, and I am very proud to announce here publicly what everyone here present already knows, and that is that you are

a home product. You have many of your associations here in Philadelphia, and we here are particularly proud. I know that you live in the immediate vicinity of Philadelphia, but I also note that your training, your education, has many of its backgrounds and roots right here in everything that we hold dear in Philadelphia.

It is my understanding that your art training began in the Fleisher Art Memorial, and that you attended the South Philadelphia High School and the Academy of Fine Arts.

I was very interested in one bit of information that Mr. Sura adverted to in the course of his introduction of you, and that is in the long history of the Mint you are only the tenth to be accorded this high honor.

Actually, it is something to think about, when you compare that with, for example, the numbers of Presidents we have had and, when you compare it with the numbers of judges who have sat in this Court throughout its long history, ten engravers over that span of time is a mighty long period of time and it puts you in a most select group, but a select group in which, from what I have learned of your background, you certainly belong.

I was also very interested to find out that you ~~had served as~~ STUDIED UNDER an assistant with that great sculptor Rodin, to whom that memorial exists out on the Parkway, and that, again,

is another one of your identifications with our community.

Another thing that makes me very happy is that I understand that your career, really, in the arts had its inception in 1932 under that federally-supported program, the Federal Art Administration, at a time when, I suppose, throughout the world there was a concern that some of the finer culture, some of the greater talents in the arts might be allowed to wither on the vine for lack of persons who could afford to support them, and it is one thing that we in this country can be very grateful for during those depression years that the Government saw fit to provide the means and the wherewithal to persons like yourself, a great talent, so that you would be permitted to follow such a line of endeavor.

I think it is also worthy of note and I think that everyone here ought to be aware and that it should be spread upon the record that you have had many honors heaped upon you in your lifetime.

I understand that in 1955 you received an award from the City of Philadelphia in a contest for submitting the design for the Philadelphia Medal of Honor, and in 1964 you won the Treasury Award over well over a thousand contestants for designing a safety emblem, and you have also in your stable of achievements the medals that you have designed for President Eisenhower, the Provost Marshal General Badge,

the White House Cap Device Insignia, the Secretary of the Treasury Medal, the Central Intelligence Medals, the Secret Service Badge, the Dooley Medal, the Vice Admiral Rickover Congressional Medal, the Pony Express Medal and the many other things, works that have been exhibited, as I understand it, all over the world.

Mr. Gasparro, you are still a young man, and I know that there is before you a very fine future, and I wish you well, and I wish you all happiness and success in the future.

MR. GASPARRO: Thank you very much.

THE COURT: Anything further, Mr. Sura?

MR. SURA: Well, I would just like to add one thing, and that, again, I wish to repeat that we are very, very happy to have Mr. Gasparro on our fine-art team that runs the Philadelphia Mint and, Frank, your work now, instead of producing 30,000, 40,000 dies a year, you will have to be producing 60,000 to 75,000 a year, now that you are appointed, and we will see that the heat is put on so that your dies will be hard and last longer.

THE COURT: Thank you very much.

MR. SURA: Thank you.

THE COURT: Recess Court.

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February 23, 1965

Alfred L. Luongo J.

—

I certify that the foregoing is a correct transcript from the record of proceedings in the above-entitled matter.

Edward L. Boota
Official Court Reporter

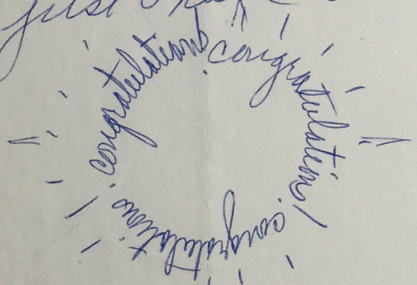
—

Dear Frank

How happy I am to tell you that you are being awarded the "Percy Owens" award from the Fellowship as one of Phila's most distinguished artists!!!

How great!

Lucy + I were asked to inform you and she said she'd see you at Fleischer's so you probably know already... but... I just have to write anyway.



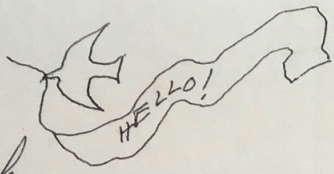

It truly is a bright + sunny message.

There were 16 names to choose from + you were top.

You'll be asked to bring a piece to the Fellowship show in February and will be part of some wonderful plans we have. The exhibition committee will write to you too.

So, Frank, again congratulations. Say "Hello" to Julia & give her my fond regards.

Sincerely
Nat Lee




Dear Frank,

Lucy called & said she spoke with you at her opening. She enjoyed the congratulatory note and I was deeply touched to hear that you still kept it.

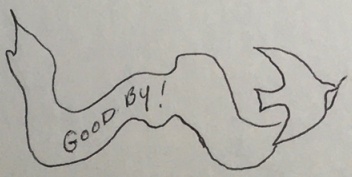
I was supposed to go to the opening with a friend but she cancelled out at the last minute & I had no car.... so.... that is why I couldn't go.

Lucy said it was a "mob scene" and a super opening. I'm so very glad for her, she is such a nice person, and she really works hard at her art.

Today is Metina's wedding. Remember Tina Chiyonis from your class? I'm really anxious to see the ceremony since she said it carries on the ancient Greek traditions with symbolism of the old mysteries. She is a doll too!

Well, Frank, My best.

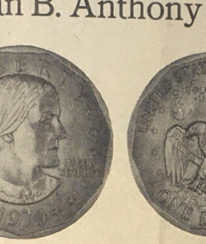
Sincerely
Dot



NUMISMATICS

ED REITER

# The Man Behind the Susan B. Anthony Dollar



This new dollar coin is the first regular issue U.S. coin to depict a real-life woman.

His name is hardly a household word, but there's hardly a household anywhere in the nation that doesn't have examples of his work. He's Frank Gasparro, chief sculptor-engraver of the United States Mint, and starting tomorrow his latest work of art, the Susan B. Anthony dollar, will be turning up in households across the nation. However, this is only the latest in a long line of his credits because Frank Gasparro has had a hand in every new U.S. coin design for 20 years.

It was he who designed the Lincoln Memorial reverse of the current cent, the reverse of the Kennedy half dollar, and both sides of the Eisenhower dollar. It was he, too, who adapted outsiders' designs for the Bicentennial dollar, half dollar and quarter, after they had been chosen in an open competition.

"I've been very fortunate," the 69-year-old designer remarked in a recent interview. "How many sculptors ever got to do so many different coins?

"I really don't think about it, that much," he quickly added. "A lot of people start stressing the importance in history of what a certain person has accomplished, but I don't think about what I've already done. I worry about the next job."

•

Mr. Gasparro's coin designs are merely the tip of the iceberg in terms of his overall artistic output. Since joining the Mint as a junior engraver in Dec. 1942 he has fashioned scores of medals, including the nation's official Bicentennial medal and the Mint presidential medals for every chief executive since Lyndon B. Johnson. He also has designed foreign coins produced for other governments by the Mint.

It was his design for the cent, however, that catapulted him to prominence in his field. His Lincoln Memorial portrait was chosen from among 21 in-house entries to replace the "wheat ears" cent reverse in 1959 — the 150th anniversary of Abraham Lincoln's birth and the 50th anniversary of the birth of the Lincoln cent.

Mr. Gasparro was named assistant chief sculptor and engraver in April 1962. Less than two years later, he was called upon to design the reverse of the Kennedy half dollar while Gilroy Roberts, then chief engraver, prepared the obverse of the coin, which first appeared in 1964. Then, on Feb. 23, 1965, he succeeded Mr. Roberts as chief.

The other U.S. coin he designed, the Eisenhower dollar, proved to be short-lived, lasting only from 1971 to 1978. The smaller Anthony dollar is taking its place.

Frank Gasparro was born in Philadelphia, the eldest of seven children, on Aug. 26, 1909 — just 24 days after the introduction of the Lincoln cent. He has lived in and around that city ever since, and now commutes to his studio at the Philadelphia Mint from a home in suburban Haverton.

If his fate had been left in his father's hands he might have spent his life shaping chorale instead of coins. The elder Gasparro was a professional musician and fervently hoped that his son would follow in his footsteps.

"I did a lot of drawing when I was a boy," Mr. Gasparro recalled, "and my father used to tear my drawings up. He told me artists starved to death. He finally decided I wasn't going to stop and apprenticed me to a sculptor. And that's how I entered the field."

•

While still in his teens, he studied under Giuseppe Donato, a prominent sculptor who once had served as assistant foreman to the renowned Frenchman Auguste Rodin. He then attended the Pennsylvania Academy of Fine Arts in Philadelphia, and while there won two scholarships which enabled him to study and work in Europe.

"I missed the boat while I was over there," he said with a smile. "A sculptor I met in Paris wanted me to go with him to Tahiti on a banana boat. But my money was going down and I guess I was getting homesick, so I came back home instead."

Those studies abroad left a lasting mark on the sculptor and have influenced his work very strongly ever since. "The Greek style, especially, filtered through with me," he said. "That was the style I moved into."

•

Like most students of U.S. coinage, he holds the 1907 eagle and double eagle of Augustus Saint-Gaudens in special esteem, ranking them first and second, respectively, as the "most beautiful" of all our coins. The coin he admires most, however, is the Buffalo nickel.

"If that nickel were to be dug up 1,000 years from now," he said, "you'd know there had been an American civilization. You wouldn't say this coin was Greek or Belgian or anything else. It's American."

Among his own creations, he's proudest of the Eisenhower dollar he designed. "That's the one I like the most," he said. "I know some people have said that my Eisenhower head is too simple, but what the heck, the man was plain — a simple, direct man — and that's why people liked him. He was a simple person, and I kept it that way. I believe if I had done it over, I wouldn't have done it any different."

Of all the tasks he has tackled through the years, Mr. Gasparro regards his latest — the design and preparation of the Anthony dollar — as his most important because suffragist Susan B. Anthony is the first real-life woman to be featured on a U.S. coin.

"This," he declared, "is the biggest thing I've ever done. It's bigger than the Eisenhower dollar, or anything else I've done, because it's become a part of a social movement. This new dollar is more than a coin; it's an issue.

"The Europeans are watching us like hawks on this one," he continued. "They're watching, not because of the coin itself, but because of what it stands for — what it represents in regard to women's position in our history. This will create more comment than any other coin we've ever had and I'm in a unique position for having done it."

The new dollar coin — only slightly larger than the quarter — is intended as a partial replacement for paper dollars. Mint officials say the coin's smaller size should make it more acceptable than previous dollar coins and help insure its widespread use. This, they say, would save the government millions of dollars each year — for while the coin's production cost is double that of a dollar bill, the coin is expected to last 10 times as long in circulation.

The Mint began producing Anthony dollars in December, but has held up their release in order to build a stockpile that will better insure massive distribution and thus discourage would-be hoarders. The Mint says that by now there are about 500 million pieces ready to go.

The reverse of the coin will retain Mr. Gasparro's portrait of an eagle alighting on the moon — the same design used on the Eisenhower dollar.

For a man of so many attainments, Frank Gasparro is self-effacing almost to a fault. He's friendly and open, yet shy and self-conscious when placed in the limelight, and he is satisfied to let his work speak for itself.

He isn't content to rest on his laurels, and has no intention of retiring.

"I'd like to continue with my work," he said. "Even if I did retire, I'd still be doing medallic work anyway."

If money talks, this simple, earnest man can, indeed, let his works of coinage art do the talking. They'll speak with special eloquence in households across the country as the new dollar coin goes into circulation. ■

## MPS

A. TOWER

# h Change of Release Date

other memorabilia tha cannot be inserted in the mails without cover. Such cancellations may be obtained on a handback basis only and are not available by mail order. The number of cancellations that may be applied to currency is limited to 50 per customer.

•

The new stamp is the second of the high values in the American Series of definitive issues that have been gradually replacing the issues in the Prominent Americans Series. It was preceded last year by a $2 stamp in the new series, actually the first $2 stamp in more than 40 years since there was no $2 stamp in the Prominent Americans. The remaining top values in the Americana Series, the 50-cent and the $5 denominations, are expected to be issued before the summer is out.

The design element that has characterized all the stamps in the Americana Series has been the arrangement of the brief text matter, which runs across the top and down a side or across the bottom and up a side. Under the arrangement of the lettering, a quartet of the stamps has constituted a block of four of unified design. The issues in the Americana Series feature subjects and designs pertaining to the history and culture of the U.S. and the brief text is intended to illuminate what is on the vignette. The format for the series was developed by the Philadelphia graphics firm of Kramer, Miller, Lomden and Glassman.

The new stamp was designed by James Schleyer of Burke, Va., who is the design coordinator for the design division of the Department of Agriculture. He is a stamp collector who responded to the Postal Service's call for suggestions for more stamp subjects from philatelists.

His suggestions included the use of a lighthouse in the Americana Series, accompanied by a sketch that led to his being asked to design the 29-cent stamp that featured the Sandy Hook Lighthouse in New Jersey, one of the oldest in the nation. Subsequently, he designed in the series the 28-cent stamp picturing the blockhouse of Fort Nisqually in the North Pacific and the $2 stamp.

The vignette of the new stamp pictures a stylized combination lamp and candleholder of the type used by early settlers in the U.S. The text is "America's light fueled by truth and reason." Last year's $1 stamp featured a stylized rendition of a kerosene lamp manufactured shortly after the Civil War. Representations of old American lighting devices will also be used on the forthcoming high values.

There is one plate number per post office pane of 100 of the new stamp, which has been produced by offset and intaglio, with the offset colors being yellow, brown and orange and the intaglio color brown. The image area of each stamp is .75x.87 inches, or 19.-05x22.09 millimeters. The overall size, from perforated side to perforated side, is .84x.99 inches, or 21.33x25.-14mm.

•

The Americana Series, with production and the facile design concept spurred by a rate increase that went into effect on Dec. 28, 1975, began that year with a 9-cent for Freedom of Assembly showing the Capitol dome, an 11-cent for Freedom of the Press showing an old printing press, a 13-cent for "One Nation Indivisible" showing an American eagle and shield, another 13-cent showing the Liberty Bell, and a 24-cent showing the belfry of Boston's Old North Church from which came the signal for Paul Revere's midnight ride.

These were followed the next year by two coil stamps for bulk rate, a 7.7-cent showing anchorns and a 7.9-cent showing a drum.

In 1977 came four low denominations, 1-cent through 4-cents, for Roots of Democracy represented by appropriate symbols and a 10-cent for a third Bill of Rights guarantee, the Right of Petition, showing a statue at the Supreme Court.

Last year came a 15-cent bearing the Yes. In Jacqueline Heriteau's book, "Potpourris and Other Fragrant Delights," she notes that well-made potpourri should last 50 years. If it fades, a few drops of its principle floral essence (essential oil) should restore the fragrance. Or a little brandy or eau de cologne.

### SNOW PEAS IN FALL

*I am interested in getting a crop of snow peas in fall. Can you give me optimum planting dates? R.A.C., Fair Lawn, N.J.*

Snow peas or edible pod peas require two months of cool growing weather to reach maturity, the reason for planting them in early spring. They must mature before hot weather. Working backwards by the calendar, for harvest in late September, the seed would have to be planted in early August at the height of the Northeastern summer and hot weather. Any pea crop sown then would be a gamble. The new All-America snap pea, an edible pod variety, can be sown in fall in areas where there is no frost for a crop in 100 days.

### BARK MULCH/TERMITES

*I would like to spread pine bark mulch in some landscaped areas close to the house. I wonder, does this risk drawing termites or carpenter ants to my property? C.P., Pittsburgh, Pa.*

Probably not, because of the nesting nature of these insect. They establish nests in larger pieces of timber where they are sheltered from the elements and where the queen and young are protected. The small chips of bark would not provide this kind of protective shelter. One caution, however. Never pile bark mulch too high so that it is above the concrete foundation of the house. Two to three inch depth is adequate,and will not smother the shallow rooted plants, particularly evergreens.

*Readers are invited to submit garden questions or share their gardening tips. Letters of general interest will be published. Address to Garden News, The New York Times, 229 West 43d Street, New York, N. Y. 10036* ■

*is well-drained. Any suggestions? H.L.E., Enfield, N.H.*

Have the iris even been divided? Iris grow from rhizomatous roots that become thick and crowded. If they are not dug and divided about every three years and the soil refurbished, bloom will dwindle. Also, iris borer, a serious pest of iris, can hollow out the rhizomes and ruin a planting in a season or two.

### ROSE SEEDLING

*I have a rose plant growing in my garden apparently produced from accidental seeds from a neighbor's rosebush. It is two years old, but has no flowers. How can I encourage flowers? A.A.M., New Hyde Park, N.Y.*

Unless the identity of the rose seedling or "volunteer" is known, it could be a mixed blessing. Try to identify the type of rose before encouraging flowers. It may be one to eradicate not perpetuate. The rose species, multiflora, is often self seeded by birds and this aggressive rose plant is not suited for the limited space of a suburban yard. Hybrid roses rarely set fertile seed as they are of such mixed parentage. Most of the modern rosebushes are grafted plants and not seedlings.

### BIRCH LEAF MINER

*I have a lovely birch clump and the leaves are eaten by leaf miner. All them turn brown. I am told there is nothing that can be done since Lindane is now restricted. Is there a substitute? Mrs. D.G.N., Cambridge, Mass.*

There are several pesticides available for control of birch leaf miner. But as with all pest control, timing is the essential part of the battle. The opportunity for control this season has been missed. Current recommendations for birch leaf miner control: Acephate (Orthene), carbaryl (Sevin) or malathion sprayed in early May and again three weeks later. Or Di-Syston granules (a systemic) can be spread on the soil beneath trees in mid to late April and worked into the soil.

### FADED POTPOURRI

*When the perfume fades in potpourri, is there something one may do to bring back the fragrance? Mrs. R.F.W., Newburgh, N.Y.*

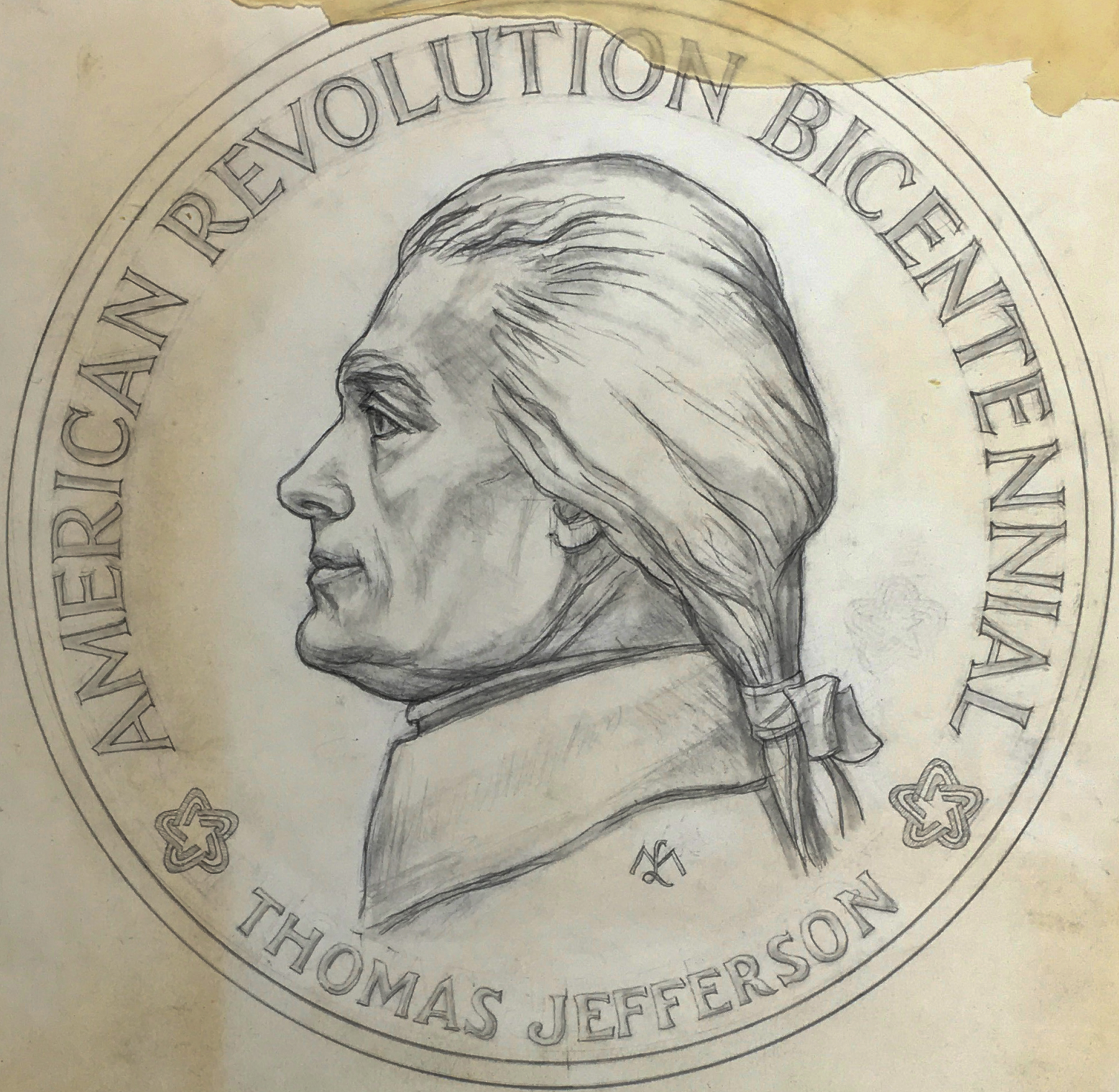
## CAMERA

*Continued from Page 33*

always got great shots. It seems as though they knew what buttons to press to get good results and it was always a fun experience. Even though the pictures were technically lacking in terms of lighting and clarity I used them, and I got many calls from them.

"Then I went to a professional photographer. It was a very interesting, but a very tense experience. The [illegible] pretty and techni- lowed a canary. There's a jangle of nerves that is disturbing. Maybe the Indians were right when they said, 'it steals your soul.'

"Sometimes it's nice to be photographed. I do love Polaroids. There's the immediate gratification that makes one more relaxed. It's taken a while, but I have been able to get satisfactory results by employing the same techniques I use in movies. And yet to this day, when a still camera is pointed at me I still get a jolt and have to take


AMERICAN REVOLUTION BICENTENNIAL
THOMAS JEFFERSON

THE NEWS is dedicated to responsible enlightenment of participants in all phases of numismatics in a constructive and imaginative manner by drawing upon experience gleaned from the past to provide for future progress.

# Silver $1 Sale Lesson

The collective blood pressure level of hobbyists around the country must have risen dramatically Feb. 8 in the face of the all but impossible task of trying to procure the prices of the three categories of Carson City silver dollars being offered for sale by the General Services Administration over a toll-free phone number set up by GSA to disseminate the price information. We tried calling the number at least a dozen times during the course of the day only to be met with male and female voices saying, "We're sorry, all circuits are busy now. Will you please try your call again later? This is a recording." We can only imagine the frustration of collectors who got up at the crack of dawn (and earlier), had their local Postal Service's mail pickup times memorized for the most advantageous mailing of their orders possible and then watched each pickup time come and go because they couldn't get prices.

We had one advantage, however, when we made our calls. We already knew what the prices were and were only trying to determine what kind of response the sale was generating. We really needn't have bothered at all, because shortly after we began trying to reach GSA, our switchboard was lit up like a Christmas tree as dozens of collectors, who after trying for hours to reach GSA, decided to call us. A number of KP personnel spent considerable amounts of time giving out the prices to collectors from Burley, Idaho, to Sylvania, Ga., and from Los Angeles, Calif., to Fredericksburg, Va.

This telephone exercise in futility resulted from the price of silver going crazy at a most inopportune time for cartwheel fanciers. Sale prices had been set months before at $42, $40 and $20 for the 1883-CC, 1884-CC and mixed dates categories, respectively, only to be rendered woefully under market by silver's march heavenward. GSA, in order to meet this situation head on, sent out order forms with blanks where the prices were supposed to be and came up with the idea of setting up a toll-free number to give out prices at the last minute. This was supposed to enabled GSA to take into account every jiggle in the silver bullion markets until the day of the sale and offer collectors a convenient way to get prices. We guess ... the best laid plans of government bureaucrats will ... thinking in grandiose terms can go awry when ... phone number at the same time.

We are hopeful that the terrific ... Carson City silver dollar sale is an indicator ... the basic collector instinct is still alive and ... about ... results of this sale ... in America today, and ... consider their position. ... in government hands will be sold and, ... one first time in 20 years, the government will cease to be a factor in the silver dollar market.

Finally, we hope the Bureau of the Mint is watching the Carson City dollar sale carefully. Its newly announced groundrules for the sale of the American Arts Commemorative series of gold medallions call for prices to be given over a toll-free phone number on a daily basis when the program gets under way in June. It would be unfortunate for collectors to have to go through the same kind of snafu with the medallion program as they did with their silver dollar orders, especially with the lesson so clearly drawn for Mint officials to see and enough lead time to incorporate it into their gold medallion marketing plans.

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# reader reactions

Readers are invited to submit letters concerning any hobby topic. Opinions expressed in letters published are not necessarily those of the publisher. Short letters are preferred, with the publisher reserving the right to edit letters as deemed necessary or reject letters found to be libelous. Anonymous letters not considered for publication, but names will be omitted when requested.

## Try Coin Market

I am an old, former collector of United States and foreign coins. I quit buying a number of years ago. Since my retirement, I have been called on by my bank to do appraisal work, usually for the trust department and most frequently in matters of estate.

Recently, prices have soared and I find it difficult to keep up with current prices. I really need some publication that will give me the very highest values as well as the bid and buy prices that we all know should be "real," not doctored up for the naive collector.

Formerly, when I traveled to shows, it was not hard to keep up with the market. I'm no longer able to do much traveling.

What can you offer to aid in my work of evaluating collections.

Walter E. McBride
Green Valley, Ariz.

**(Editor's Note: For the latest buy, bid and sell prices of the most frequently traded coins, the News offers its two-page Coin Market every week, whether it is Morgan and Peace silver dollars, circulated, uncirculated or proof type coins or commemoratives, Coin Market editor Bob Wilhite makes sure that the very latest prices taken from the Teletype system are featured.**

**(For a complete run down of all U.S. coins, from half cents to double eagles, the News offers its 12-page Coin Market Supplement six times each year.)**

## Puzzled by Anthony

I would like to know why I have found a 1979-S Susan B. Anthony dollar in circulation, but not in my mint set? I got the P and D dollars in the mint set and the S coin in the proof set. Where do these circulated S dollars belong?

Betty Joplin

struck for circulation at the San ... Mint in 1979, but the decision to do so was made ... that U.S. Mint officials felt the coin could not be included in 1979 mint sets because of packaging problems. Specimens can only be obtained from circulation, banks in the West or dealers.)

## What Is It?

In many advertisements in your paper, there are instructions for persons who are ordering items to include an SASE. I would like to know what an SASE is.

Ayal Naor
Waterville, Maine

**(Editor's Note: An SASE is a self-addressed, stamped envelope.)**

## Inflation Hedge

Since I started acquiring gem type coins, I have seen fantastic appreciation occur. Gem common-date silver dollars selling for $9 now are going for $40, common gem Walkers that were $30 are almost $200, 1883 no cents nickels went from $35 to almost $300, gem (full head) Standing Liberty quarters from $150 to $1,250 and Indians from $25 to $150.

Numismatics sure seems like a safe hedge on inflation. I've seen these tremendous coin price increases on common-date gem coins. And to think I've only been collecting gem coins for a little over eight months.

Earnie Green
Newark, N.J. 07102

## Wants Prices

Because of runaway values of gold and silver, I would like to make a suggestion. For most common collectors, silver is what affects us as to buying, selling and bidding on silver coins. I think *Numismatic News* should have a box in every issue listing market values of dollars, half dollars, quarters and dimes. It would be very helpful information.

Joseph R. Simoneau
Boston, Mass.

**Editor's Note: We do publish the prices of bags of U.S. silver coins ($1,000 face value) every week in the bottom right corner of the Coin Market. To find the price of individual coins, divide the bag price by the number of coins in each bag.)**

## Contradiction

This letter refers to the article, "Upsurge in Bullion Prices Seen as Damaging to Hobby," which was published in your Jan. 26 issue. Mr. Coen seems to gloat over the fact that he is "delivering $2 million to $4 million worth of silver coins to melters every week." He continues to say in the article, "And if we keep destroying all these coins, what will be left to collect in years to come?" Mr. Coen "worries that in grabbing 'fast bucks' today, those who sell coins as bullion may be jeopardizing the future of the hobby."

There is a stark contradiction between making money as a bullion dealer (responsible for the destruction of innumerable silver coins) and bemoaning this phenomenon as a coin dealer. I would suggest to Mr. Coen that he cannot serve two masters and that he cease to insult the intelligence of collectors by trying to excuse his diametrically opposed stances.

I congratulate the *News* for discussing openly issues confronting and affecting all of us in the hobby.

River Edge, N.J. A.F. Nader

## Nostalgia

## Checks Ad

As a long-time *Numismatic News* reader, I always check Sam Sloat's weekly ad to get accurate information on current silver and other buy prices.

When his price hit $20 for each $1 of U.S. silver plus related prices for other items, I decided to send him some odds and ends of U.S., Canada and medals. This was in the Jan. 12 issue, and the price of silver had started going down before I got out my mailing. Nevertheless, he honored his pledge to the penny: "Prices valid on package postmarked no later than publication date." That's what I call real business integrity.

Boston, Mass.

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AF7

# Medallions Test Gasparro Old Lesson in Striking Gold

By Ed Reiter
Special Correspondent

Within a few weeks, the U.S. Mint will start striking gold medallions honoring American artists. And when the first specimens roll off the presses, they'll pay silent tribute not only to the artists they portray, but also to the artist who designed them.

Like so many other important Mint projects in recent years, this latest venture incorporates the craftsmanship of Frank Gasparro, the Mint's chief sculptor-engraver.

"This particular project has been a real challenge," the self-effacing sculptor confides. "I had to make a number of adjustments; working with gold involves technical problems you don't have with other metals. It took a lot of time, but I think we've resolved them now."

For one thing, he explains, gold — while soft — is a very dense metal, and therefore doesn't lend itself to striking in high relief.

"The relief has to be very low," he relates, "because gold just won't move. It's like lead: once you strike it, it's through — no matter how much pressure you apply. The displacement of material has to be just right, so everything comes up in one sock. If that doesn't happen and you try to use more pressure, the dies will simply crack.

"Of course you can anneal it, then strike a second blow — but then the people would have to pay a high cost for the manufacturing. And just imagine annealing a million pieces. It would take a couple of years to do the job."

This particular lesson was dramatized, he notes, by the problems the Mint experienced in 1907, when it tried to strike Augustus Saint-Gaudens' double eagle in high relief. The high-relief coins were stunning — but after breaking numerous dies, Mint officials decided to reduce the relief.

"I'm learning a lesson that goes back to 1907," Gasparro remarks. "I should have realized that. But we never had that experience, you see; we never worked with gold."

Production of U.S. gold coins had been discontinued for almost a decade, he points out, when his own Mint career began in 1942.

A lot of articles have been written about the Saint-Gaudens coin," he comments, "but technically speaking, nothing was left through the years. There was nothing in our records to let an engraver know just what your problems were with gold."

Gasparro did work with gold when the Mint produced the official national Bicentennial medal for the American Revolution Bicentennial Administration — a medal he himself designed. And through the years, he notes, the first example of almost every Mint medal has been struck in gold as a presentation piece.

"But with only one piece," he observes, "you could strike and anneal, then strike and anneal again. You didn't have to worry about production."

A particular problem arose, Gasparro says, in the preparation of the gold medallion honoring singer Marian Anderson. This medallion, a half-ounce bullion piece, is almost identical in design to a Mint medal issued in bronze a little more than a year ago. But whereas the bronze version proved to be entirely satisfactory, a small but troubling snag emerged when test runs began on the gold.

"Miss Anderson's nose wasn't getting quite enough metal," Gasparro explains, "and as a result it came out with a shiny, powdered look. It could have gone through that way, but I was determined to fix it. You want to give people their money's worth; you don't

(GASPARRO, Page 35)

Seated at his easel, Frank Gasparro, chief engraver of the U.S. Mint, touches up the reverse model of the one-ounce Grant Wood gold medallion.

# March Release Date Announced For Second Garrett Sale Catalog

Release of the auction catalog for the second part of the four-part sale of Johns Hopkins University's Garrett Collection has been set for early March, according to Q. David Bowers, president of Bowers & Ruddy Galleries of Los Angeles, Calif., the firm conducting the sale.

### Catalog Highlights

Highlighting the second auction, which will be held March 26-27 in Los Angeles, will be a specimen of the king of American coins, an 1804 silver dollar, one of just 15 pieces known.

Other noteworthy pieces to be offered include an original proof 1827 quarter, the "finest known" 1855 Kellogg & Co. $50 slug, the "finest known" Wass, Molitor & Co. 1855 $50 slug and a proof 1795 Draped Bust silver dollar, Bowers said.

Copies of the auction catalog, including a list of prices realized after the sale, may be purchased from Bowers & Ruddy for $10.

One of many rarities that will go on the auction block during the second Bowers & Ruddy Garrett Collection sale March 26-27 is this 1804 silver dollar, commonly called the king of American coins.

# Anthony Dollars Pace 1979 Mint Production

The Bureau ... crash program to produce an unhoardably large number of Susan B. Anthony dollars to insure their widespread distribution and availability on the day of their introduction coupled with the Mint's ever increasing output of cents helped to more than double the total value of all coins struck in 1979 compared to 1978 and to increase the total number of pieces coined by nine percent over the previous year.

Figures in the Mint's calendar year 1979 coinage report show the value of all coins compared to $1,960,010,524.54 1978 and total piece manufactured were 13,500,728,056 in 1979 versus 12,385,722,561 in '78.

Almost all of the gain in value can be attributed to stepped-up dollar production. In 1979, $757,813,744 worth of new Anthony dollars were struck, while in 1978, the year the Mint was winding down its Eisenhower dollar program, only $58,714,890 worth came off the coining presses.

The biggest share of Anthony coins, 360,222,000 pieces, were produced in Philadelphia, followed by Denver's 288,010,711 and San Francisco's 109,576,000.

Total cent production rose from 7,838,838,400 pieces in 1978 to 10,272,872,254 in 1979. Of that total, Philadelphia is credited with 5,266,790,000, Denver with 4,139,357,254 and San Francisco with 751,725,000. Cents struck in San Francisco bear no mint mark and are therefore indistinguishable from Philadelphia's output. The S-mint and P-mint figures should be added together to obtain the actual number of "plain" cents floating around.

Another caveat concerning the Philadelphia cent figure is the inclusion of 1,705,850,000 pieces struck at the West Point Bullion Depository in the tally. Coins struck there also bear no mint mark and are indistinguishable from actual Philadelphia cents.

Among other denominations, half dollar production rose to 84,127,422 in 1979 from 28,115,799 in 1978. Philadelphia coined the largest share, 68,312,000 versus Denver's 15,815,422. The number of quarters struck in 1979 was also higher than 1978's figure, 1,005,497,780 versus 808,825,152. More than half of the total, 515,708,000 pieces, was cranked out at the Philadelphia Mint, while Denver registered a total of 489,789,780. Here, too, the Philadelphia Mint total has been swelled by production at West Point, but in this case, only a relatively minuscule 22,672,000 quarters were added to the mother mint's coinage figure.

Falling significantly in 1979 was dime production. A total of 706,361,184 were struck compared to 946,827,540 in in 1978. Nickels registered a gain in 1979, with 789,055,672 turned out versus 704,400,780 in 1978.

Perhaps aided by the introduction of the new Anthony type, proof set production rose to 3,677,175 in 1979, up more than 17 percent from the 3,127,781 sets made in 1978.

Sales of Bicentennial sets soared in 1979 after the skyrocketing price of silver made the bullion in the three-coin proof and uncirculated sets worth far more than the $12 and $9, respectively, price tags the Mint had been honoring. The final total for the Bicentennial proof set was 146,237 sold in 1979 versus 59,910 in 1978. For the uncirculated version the figures were 166,031 in 1979 and 24,332 the year before.

The number of coins produced for foreign governments nearly fell in half in 1979 from the prior year. Only 15,530,000 pieces were struck compared to 30,846,000.

## OFFICIAL U.S. MINT REPORT FOR 1979

| Denomination | Philadelphia | Denver | San Francisco | Three Mint Total Pieces | Three Mint Total Value |
|---|---|---|---|---|---|
| Dollars (Non-Sil.) | 360,222,000 | 288,015,744 | 109,576,000 | 757,813,744 | $757,813,744.00 |
| Half Dollars | 68,312,000 | 15,815,422 | 0 | 84,127,422 | 42,063,711.00 |
| Quarters | 515,708,000* | 489,789,780 | 0 | 1,005,497,780 | 251,374,445.00 |
| Dimes | 315,440,000 | 390,921,184 | 0 | 706,361,184 | 70,636,118.40 |
| Nickels | 463,188,000 | 325,867,672 | 0 | 789,055,672 | 39,452,783.60 |
| Cents | 5,266,790,000# | 4,139,357,254 | 751,725,000 | 10,157,872,254 | 101,578,722.54 |
| Total Coinage | 6,989,660,000 | 5,649,767,056 | 861,301,000 | 13,500,728,056 | $1,262,919,524.54 |

* 22,672,000 struck at West Point Bullion Depository
\# 1,705,850,000 struck at West Point Bullion Depository

1979 Proof Sets — 3,677,175
Bicentennial 40% Silver Proof Sets — 146,237
Bicentennial 40% Silver Uncirculated Sets — 166,031

**Coinage Executed for Foreign Governments During the Year:**

| Mint | Country | Denomination | Year Totals |
|---|---|---|---|
| San Francisco | Dominican Republic | Peso | 5,015 |
| San Francisco | Dominican Republic | 50 Centavos | 5,015 |
| San Francisco | Dominican Republic | 25 Centavos | 5,015 |
| San Francisco | Dominican Republic | 10 Centavos | 5,015 |
| San Francisco | Dominican Republic | 5 Centavos | 5,015 |
| San Francisco | Dominican Republic | 1 Centavo | 5,015 |
| Philadelphia | Dominican Republic | 50 Centavos | 300,000 |
| Philadelphia | Dominican Republic | 25 Centavos | 200,000 |
| San Francisco | Haiti | 50 Centime | 2,000,000 |
| Philadelphia | Panama | 50 Centesimos | 1,000,000 |
| Philadelphia | Panama | 25 Centesimos | 2,000,000 |
| NY Assay Office | Panama | 1 Centesimos | 10,000,000 |

Total 1979 Coinage for Foreign Governments — 15,530,000

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1979

CUSTOMER SERVICE AWARD

*Using a pair of dies to his illustrate his point, Gasparro explains the difficulties of striking gold planchets.*

**GASPARRO**
(From Page 3)

want to give them a medal with a shiny nose."

The problem was corrected, he says, by slightly reducing the relief of the medallion's reverse, thereby freeing enough additional metal to bring out the details of the nose.

The Anderson medal's design was approved by the singer herself.

"With Marian Anderson," Gasparro says, "I was lucky I went to see her, spent many hours with her and got to like her — and this made it easy to come up with a pretty good portrait. We were born about a mile apart, in South Philadelphia, so we had a lot in common.

"For the medal's reverse, I wanted to show her standing and singing before a group of children. 'He's Got the Whole World in His Hands' — that was going to be my theme. But she didn't want her portrait on both sides; she told me one portrait was enough. So she got the idea to show just the world and two hands. And that's what I painted, canvas when you're working with such a small area?

"One good thing," he adds, "is that most people know this particular painting; they know it's a painting. And they know those two characters that it shows. So that made my job much easier."

Though he never met Grant Wood, Gasparro feels a kinship with the painter and his work.

"I found the man fascinating," he says. "I lived through the period when he did his most famous work — the period of the Depression. And I worked through that period. I knew the era; I knew the times — hard times. We had a great influx of French art at that time — modern art from Europe. Anything European was important. The only way an American artist could make out was to go to Europe and come back as a success. Yet Grant Wood was American through and through. He didn't put on any act; he showed the American countryside. And his work was truly American."

Some have suggested that Wood's selection for the gold medallion series — especially for one of the very first issues — was an odd one. Gasparro doesn't share that view.

"I never thought about that," the sculptor says. "As a rule, artists are unsung heroes — so any time an artist has a chance to be sung, I say more power to him."

Frank Gasparro himself seldom has been "sung" beyond the narrow confines of the numismatic hobby. These latest works bring added luster, though, to a body of work that already stands as a most impressive monument to his career.

To those in the hobby who do sing his praises, he deserves a medal of his own.

talk to the friends he knew and in that way I pick up important little details that make my portrait more true to life."

Wood himself died in 1942, so this time the sculptor did not have the advantage of modeling his subject from life. He did receive an enormous boost, however, when relatives of Wood provided him with a book on the painter's life. The book — "This Is Grant Wood Country" — contained a wealth of photographs of the painter and his work, and these enabled Gasparro to give his portrait added depth of detail.

One of the photographs also suggested a suitable reverse design for the gold medallion: a portrait of Wood painting "American Gothic," the work that has become his most famous.

"The obverse — the bust of Wood — was no problem," Gasparro says. "I had a lot of photographs, and I think I managed to capture the proper look. But the reverse was a different story. How do you make a painting look like a painting? You can't put it in relief; then it won't be a painting any more. And how do you show the art

# DEADLINE NOTICE

**All advertising copy must be in our offices by the Tuesday noon deadlines listed. Early copy is appreciated.**

| ISSUE | AD DEADLINE |
|---|---|
| March 1 | Tues. Feb. 19 |
| March 8 | Tues. Feb. 26 |
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| March 22 | Tues. Mar. 11 |

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| 6 | 45.26 | 56.58 |
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| 8 | 60.22 | 75.28 |
| 9 | 67.70 | 84.63 |
| 10 | 75.19 | 93.99 |
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| 16-20 | 2.34 | 4.08 | 7.48 | 10.98 | 22.88 | 43.16 | 81.64 |
| 21-25 | 2.93 | 5.10 | 9.36 | 13.74 | 28.60 | 54.08 | 101.92 |
| 26-30 | 3.51 | 6.10 | 11.24 | 16.44 | 34.19 | 64.74 | 122.20 |
| 31-35 | 4.10 | 7.14 | 13.12 | 19.20 | 40.04 | 75.66 | 143.00 |
| 36-40 | 4.68 | 8.14 | 14.96 | 21.90 | 45.63 | 86.32 | 163.28 |
| 41-45 | 5.27 | 9.16 | 16.88 | 24.66 | 51.35 | 97.24 | 183.56 |
| 46-50 | 5.85 | 10.18 | 18.72 | 27.36 | 57.07 | 107.90 | 203.84 |
| 51-55 | 6.44 | 11.20 | 20.60 | 30.12 | 62.79 | 118.82 | 224.12 |
| 56-60 | 7.02 | 12.22 | 22.48 | 32.88 | 68.51 | 129.48 | 244.40 |
| 61-65 | 7.61 | 13.24 | 24.36 | 35.64 | 74.23 | 140.40 | 265.20 |
| 66-70 | 8.19 | 14.26 | 26.20 | 38.34 | 79.82 | 151.06 | 285.48 |
| 71-75 | 8.78 | 15.28 | 28.08 | 41.10 | 85.67 | 161.98 | 305.76 |
| 76-80 | 9.36 | 16.28 | 29.96 | 43.80 | 91.26 | 172.90 | 326.04 |
| 81-85 | 9.95 | 17.32 | 31.84 | 46.56 | 96.98 | 183.56 | 346.84 |
| 86-90 | 10.53 | 18.32 | 33.68 | 49.26 | 102.70 | 194.48 | 367.12 |
| 91-95 | 11.12 | 19.34 | 35.60 | 52.02 | 108.42 | 205.40 | 387.40 |
| 96-100 | 11.70 | 20.36 | 37.44 | 54.78 | 114.14 | 216.06 | 407.68 |

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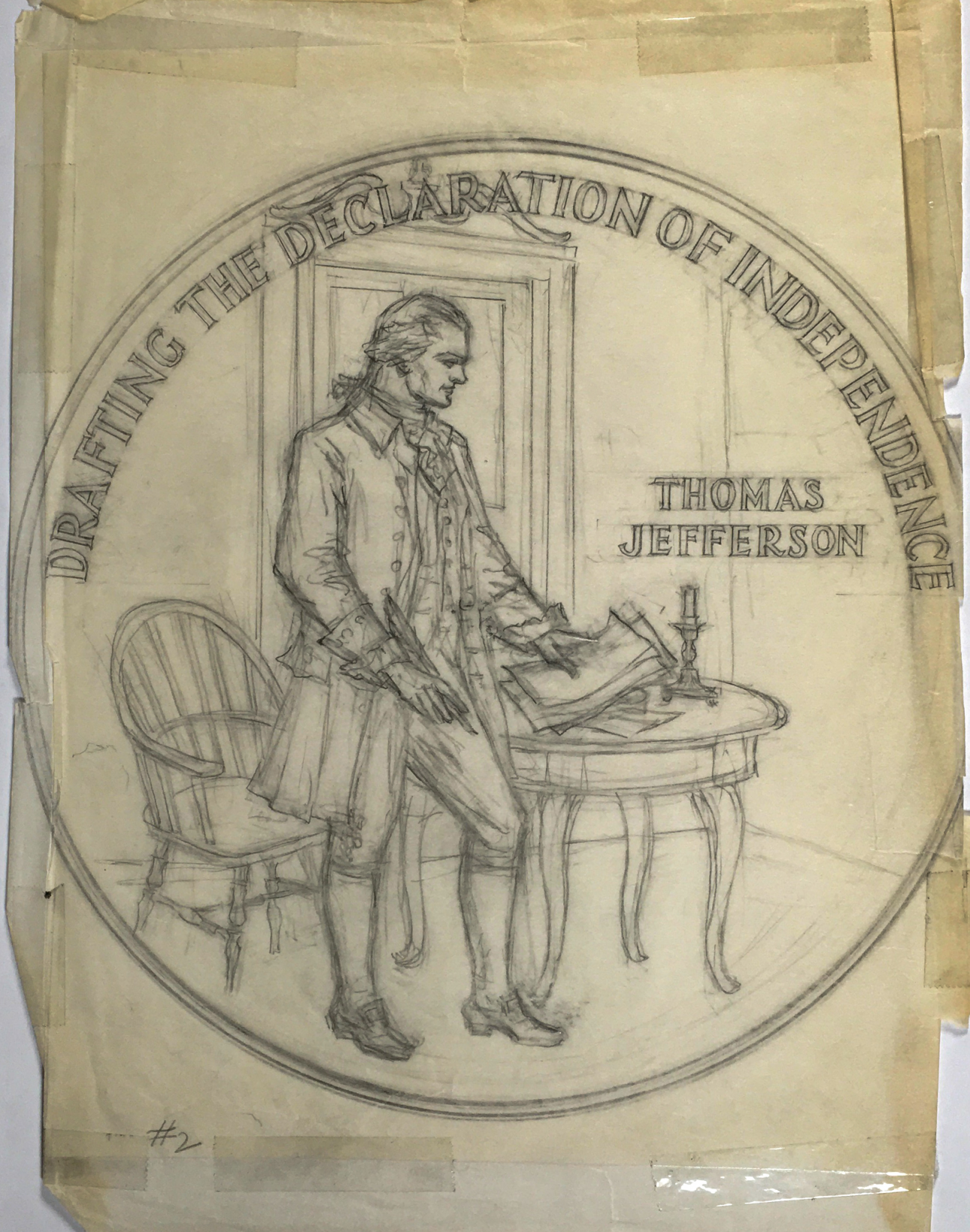
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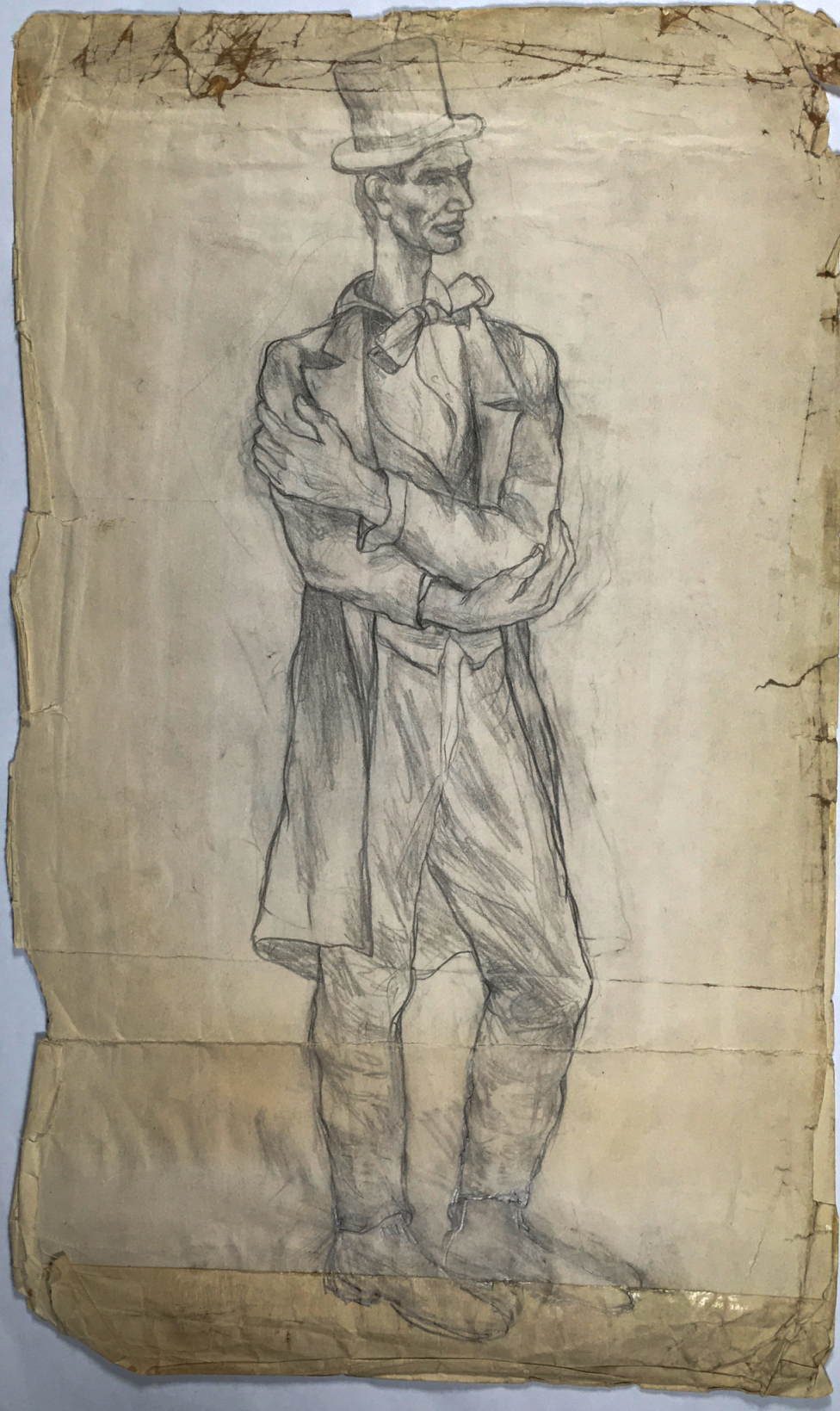
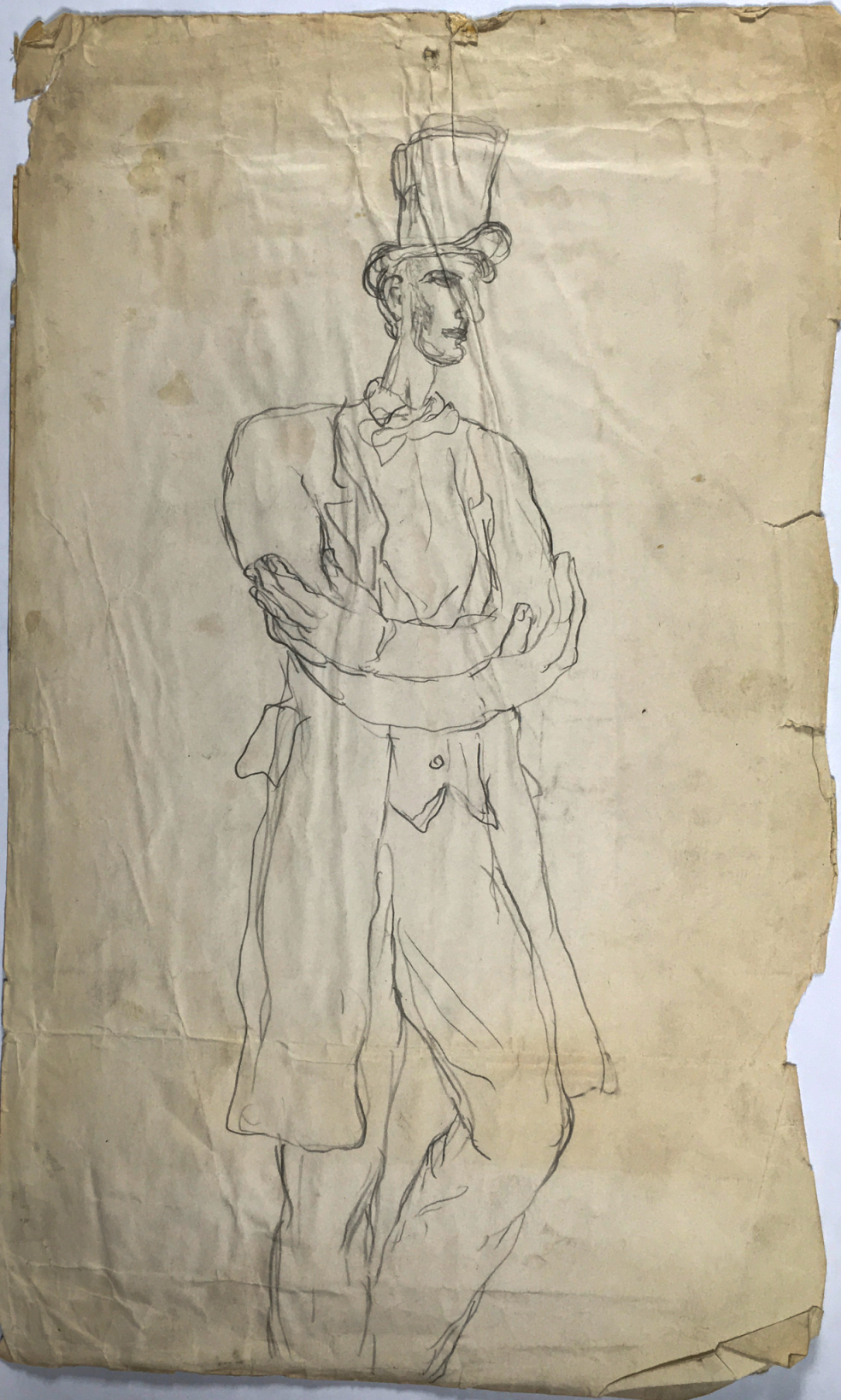
PACIFIC
WORLD WAR II
50TH ANNIVERSARY

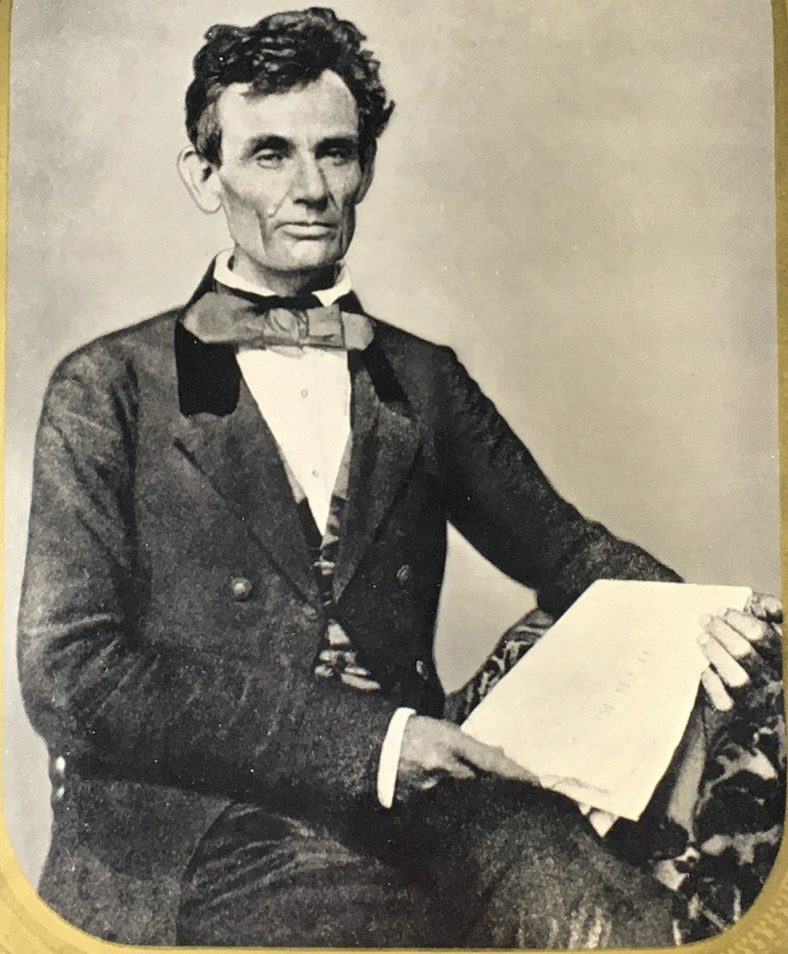
VICTORY
PEACE
WORLD WAR II
VICTORY DAY - NEW YORK
JUNE 20, 1945





# LINCOLN

## HIS LIFE IN PHOTOGRAPHS



By STEFAN LORANT

IN GOD WE TRUST
LIBERTY ★ 1971
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**NEWS RELEASE** NUMISMATIC VERSION

FOR IMMEDIATE RELEASE:

Philadelphia '76, Inc., the bicentennial commission for the nation's birthplace, will commemorate the 200th anniversary of the Second Continental Congress with the release of the official Philadelphia bicentennial medal July 17, it was announced today by Richard Bond, commission chairman.

The Second Continental Congress, which began its deliberations in Philadelphia exactly 200 years ago, voted to raise an army under Gen. Washington in 1775, adopted the Declaration of Independence in 1776, issued paper money and conducted trade, signed the Articles of Confederation in 1778 and went out of existence with its ratification in 1781.

The Philadelphia bicentennial agency selected Medallic Art Company, of Danbury, Conn., to strike the official medal in solid gold, silver and bronze. All royalties from the sale of the medal will go to the official bicentennial agency to help fund Philadelphia's extensive bicentennial programs.

The limited edition medal was sculpted by Frank Gasparro, a native of Philadelphia, who also created the Eisenhower dollar, the original reverse of the Kennedy half dollar, and the Lincoln Memorial on the reverse of the penny. He is also the sculptor of all of the current coinage of the Philippines and various denominations for Cuba, Guatemala and Haiti.

The galvanos from which the dies were made for the official medal will be presented to Philadelphia Mayor Frank L. Rizzo on July 17 by Gasparro and Bond, along with medal number one of the antique silver edition. Medals numbered two and three of that edition were reserved for the mayor to present to Bob Hope and Joel Grey as part of Philadelphia's bicentennial commemoration.

- MORE -

The face of the medal depicts a 70-year-old Benjamin Franklin as he might have appeared during his days as a delegate to the Second Continental Congress. The portrait of Franklin was based on Gasparro's extensive research of sculpture and paintings by 18th century American and European artists as well as Gasparro's own life-size limestone statue of the great statesman, completed in 1942 for Philadelphia's Benjamin Franklin High School.

To the left of Franklin's portrait is Philadelphia's Liberty Bell, international symbol of freedom. Completing the design is a border of 13 stars, representing the original colonies.

The reverse design features a stylized American eagle, holding an olive branch, superimposed on Independence Hall, site of the Second Continental Congress and the adoption of the Declaration of Independence, Articles of Confederation and the Constitution.

Franklin served on the committee appointed to draft the Declaration of Independence, made at least five changes in Jefferson's draft before it was submitted to Congress, masterminded the diplomacy that led France and Spain to join the war as allies, and secured the aid and concessions that represented the turning point in the war.

A scientist, inventor, philosopher, author and printer, Franklin remained active in public life, serving as the oldest delegate to the Constitutional Convention in Philadelphia at age 82, and signing a petition to Congress to abolish slavery two months before his death in 1790 at age 84. He is also credited with eliminating absolute Presidential veto powers from the Constitution and effecting the Constitutional compromise on representation of the larger and smaller states in the House and Senate.

Individual medals are being sold in the Philadelphia area by commercial and savings banks and savings associations as a non-profit, public service of the Philadelphia Clearing House Association and the Insured Savings Associations of Delaware Valley. All of the medals are also available by mail from the official medallists, Medallic Art Company, Old Ridgebury rd., Danbury, Conn. 06810.

- MORE -

The solid 18 kt. gold edition of the high-relief medal, 1 in. in diameter, will be limited to only 1000 individually numbered specimens and priced at $250. The gold edition includes a display presentation case and a certificate of authenticity personally signed by Gasparro.

The .999 fine pure silver edition will be available in both a proof and antique patina finish. The high-relief, antique finish medal, 2½ in. in diameter, will be limited to 5000 individually numbered specimens at $75. The proof finish medal, 1½ in. in diameter, will be limited to 10,000 individually numbered specimens in coin-relief at $25.

The 2½ in. high-relief antique bronze edition will be numbered and priced at $12.50. The edition will be limited by reservations through Dec. 31, 1976.

The 1½ in. antique bronze coin-relief medal will be available at $2.50 in an edition limited to reservations through Dec. 31, 1976.

Collectors ordering by mail should add $1.50 for insurance, postage and handling for each medal.

###

CONTACT: Warren Weiner 7/11/75

Face of the official Philadelphia bicentennial medal, left, depicts a 70-year-old Benjamin Franklin as he might have appeared during the deliberations of the Second Continental Congress in Philadelphia exactly 200 years ago. Completing the design is the Liberty Bell and a border of 13 stars, representing the original colonies who adopted the Declaration of Independence in Philadelphia on July 4, 1776. The reverse design features a stylized American eagle, holding an olive branch, superimposed on Independence Hall, site of the Second Continental Congress, and the logo of Philadelphia '76, Inc., bicentennial commission for the nation's birthplace. The limited edition medals were created by noted coin and medal sculptor Frank Gasparro, of Havertown, and struck by the Medallic Art Company, Danbury, Conn., in solid gold, silver and bronze.

###

CONTACT: Warren Weiner

7/11/75

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SERVICEMAN'S VICTORY MEDAL
PACIFIC
WORLD WAR II
50TH ANNIVERSARY

2/12/81

Dear Frank —

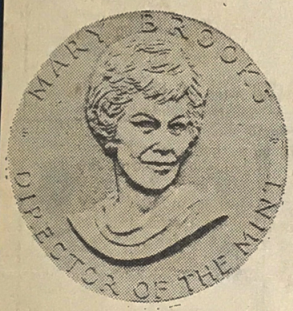
The last line of this article was so nice — I didn't want you to miss it.

— Eleanor McKelvey

Wash. Post
Sun. 2/1/81

Celebrities
keepsake

awards from Mint will be
given them




**COINS**

The nation's 10th chief sculptor and engraver, Frank Gasparro, retired Jan. 16, after 38 years with the U.S. Mint. Gasparro, who has worked for the Mint longer than any other chief engraver, was responsible for executing a number of the designs which appear on U.S. circulating coinage, as well as producing designs for several foreign coins, an impressive array of medals, and an assortment of governmental emblems.

During his Mint career Gasparro conceived the reverse designs for both the Lincoln Memorial cent and the Kennedy half dollar. He also crafted the designs for both sides of the Eisenhower and Susan B. Anthony dollars.

Among the foreign coins designed by Gasparro are the 1-piso commemorative issued by the Philippines in honor of the 1970 visit of Pope Paul VI and the 25-centavo Guatemalan issue of 1943.

Gasparro's medallic creations are numerous. He executed the designs for six of the U.S. Mint's presidential medals, sculpted portions of eight of the Mint's secretaries of the Treasury medals, created the obverse designs for three of the medals devoted to directors of the Mint, and prepared countless other medallic items.

Judging from sales figures, the most popular Mint medal designed by Gasparro is the tribute to actor John Wayne. Issued last year, sales of the John Wayne commemorate bronze medal, which is available in two sizes (1 5/16 and 3 inches in diameter) have surpassed every other Mint medal offered.

Besides Mint medals, Gasparro has designed medallic items for the United Nation's Food and Agriculture Organization, the American Revolution Bicentennial Administration, the Central Intelligence Agency, the Federal Security Agency and the U.S. Coast Guard.

Gasparro's artistic talents have also shown up in a number of other ways. In 1951 he developed the design for the provost marshal general's badge. The following year he created an emblem for the Department of Commerce, and in 1954 he prepared badge designs for the guards at the Treasury Department.

For his skill and creativity Gasparro has received numerous awards, including the American Numismatic Association's designation as Outstanding Numismatic Sculptor of the Year (1968) and the Percy M. Owens memorial prize of the Fellowship of the Pennsylvania Academy of Fine Arts (1980). Recognition of his ability also is evident in the fact that five of Gasparro's medals are on permanent exhibition at the Smithsonian Institution.

Talent is one reason why Gasparro became the Mint's chief engraver. Gasparro came to the Mint in 1942 as a junior engraver and rapidly advanced through the ranks, progressing to engraver's assistant, sculptor, engraver, assistant chief sculptor and engraver and ultimately chief sculptor/engraver.

Nominated as chief engraver by President Lyndon Johnson on Feb. 11, 1965, Gasparro's appointment was quickly confirmed by the U.S. Senate.

At the time of his confirmation Eva B. Adams, then director of the Mint, perhaps best capsulized Gasparro's qualifications for the job. "He is well liked by his fellow workers and acknowledgement of his confirmation would be a great boost in morale to the workers in the Mint, as Frank Gasparro is not only a splendid artist, but also has the administrative ability to run his department," she said.

Finding a replacement for Gasparro won't be easy.

## h Landers

Ann:
nave seen some good question-
s in your column to help people
e if they need to join Alcoholics
ymous. The time has come for
le-class housewives and husbands
e the truth about drug addiction.
not talking about cocaine or LSD
eroin. I mean those drugs the
y physician has prescribed to
your nerves or help you sleep.
ere is a questionnaire for all your
ers who are taking any kind of
cation.

Were the drugs prescribed for
or your spouse?

Do you hide the container once it
npty?

3. Have you ever tried to go to another doctor for more of the same so you will have a larger supply?

4. Do you feel that you cannot make it through the day if you don't take the pills?

5. Have the pills caused friction in your marriage or other relationships?

6. In the last year have you asked that the strength of the pills be increased because they aren't doing enough for you?

7. Do you go to different druggists for the pills, so no one will know how many you take?

8. Do you ever take pills when you are angry or depressed?

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## oroscope

**ENERAL TENDENCIES:** a sudden crisis in the morning, n you need to go along with sen- in order not to have a loss, you make long-range plans that could you more abundance.

**RIES** (Mar. 21 to Apr. 19) Don't e plans in the morning that would ire change later. Study a new phi- phy that could be helpful to you.

**AURUS** (Apr. 20 to May 20) ning is not good for pursuing e personal aims but the evening is for social activities. Sidestep a

**EMINI** (May 21 to June 21) Seek ot early in the day where you can peace of mind. Don't force any es with family members.

**OON CHILDREN** (June 22 to July 21) A close tie could be careless in the morning but don't let this bother you. Strive for increased happiness.

**LEO** (July 22 to Aug. 21) Be sure you don't irk someone in authority or you could regret it later. Plan the new week's activities wisely and make progress.

**VIRGO** (Aug. 22 to Sept. 22) Wait until the afternoon before putting across any ideas to others, but use orthodox methods for best results.

**LIBRA** (Sept. 23 to Oct. 22) Study your obligations well and plan how best to handle them. The afternoon is best for having a serious talk with loved one.

**SCORPIO** (Oct. 23 to Nov. 21) Wait until later in the day before talking
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**SAG**
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**CAP**
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**AQU**
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**DE MEDALLAS**

*With the Compliments of*

**Francisco Merino Guinea**

*President of the executive Commission of the International exhibition of medals «Woman on the Medal»*

# EXPOSICION INTERNACIONAL DE MEDALLAS

«LA MUJER EN LA MEDALLA»

MADRID (ESPAÑA), 1-15 diciembre 1968

La Comisión Ejecutiva de la EXPOSICION INTERNACIONAL DE MEDALLAS, celebrada en Madrid, bajo el tema «LA MUJER EN LA MEDALLA», otorga

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**FRANK GASPARRO - Estados Unidos**

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POR LA COMISION EJECUTIVA:

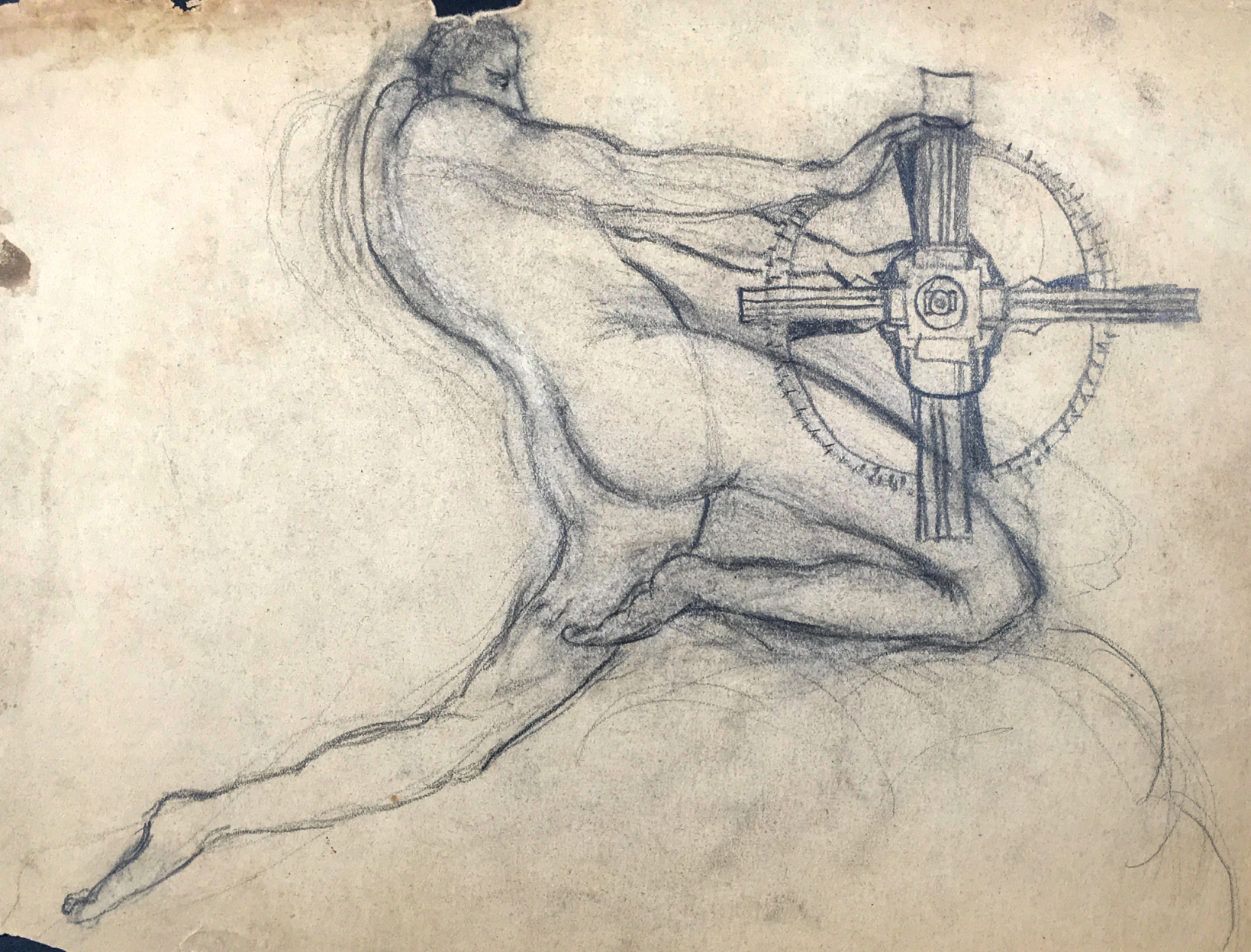
El Presidente,

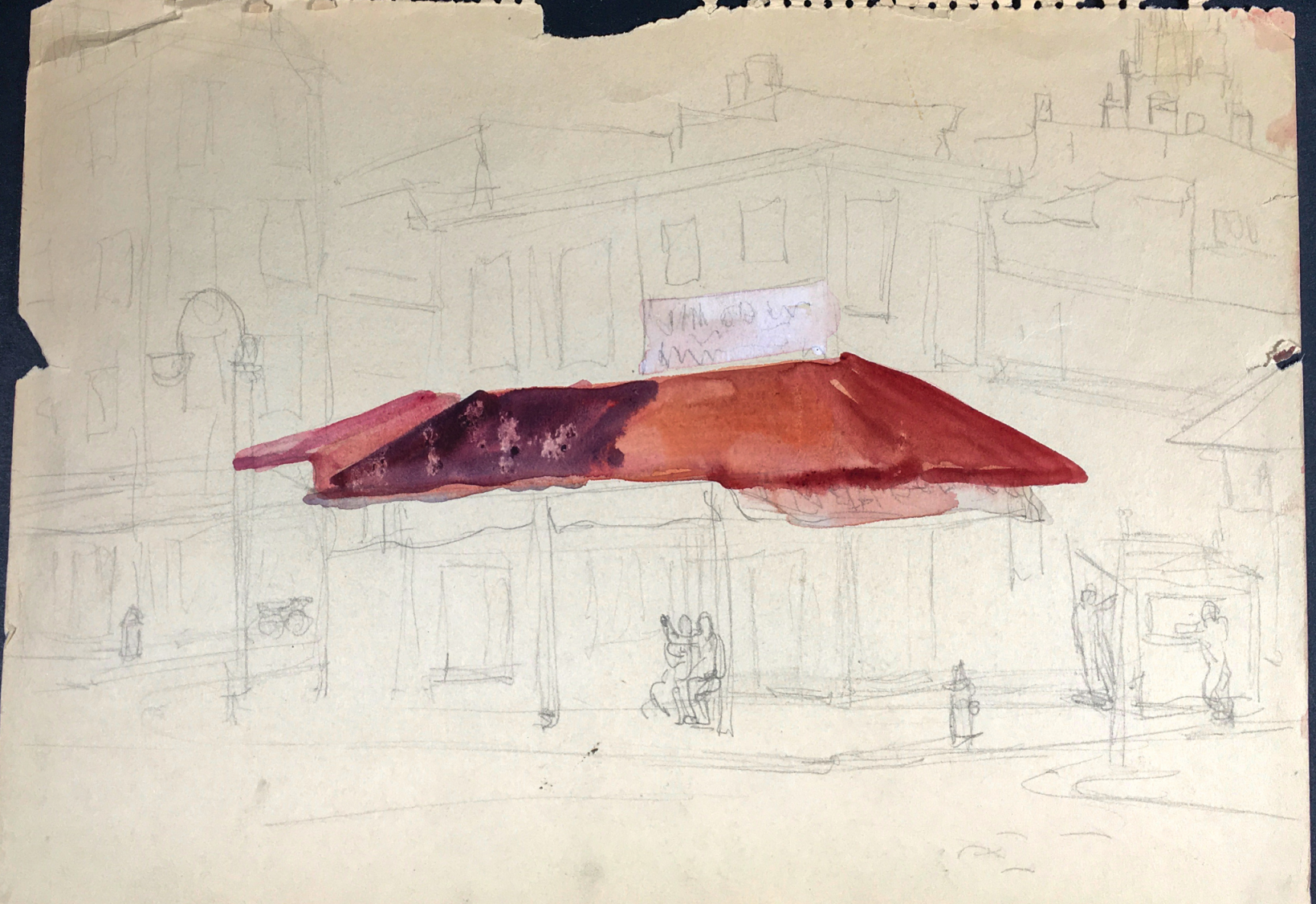
El Secretario,

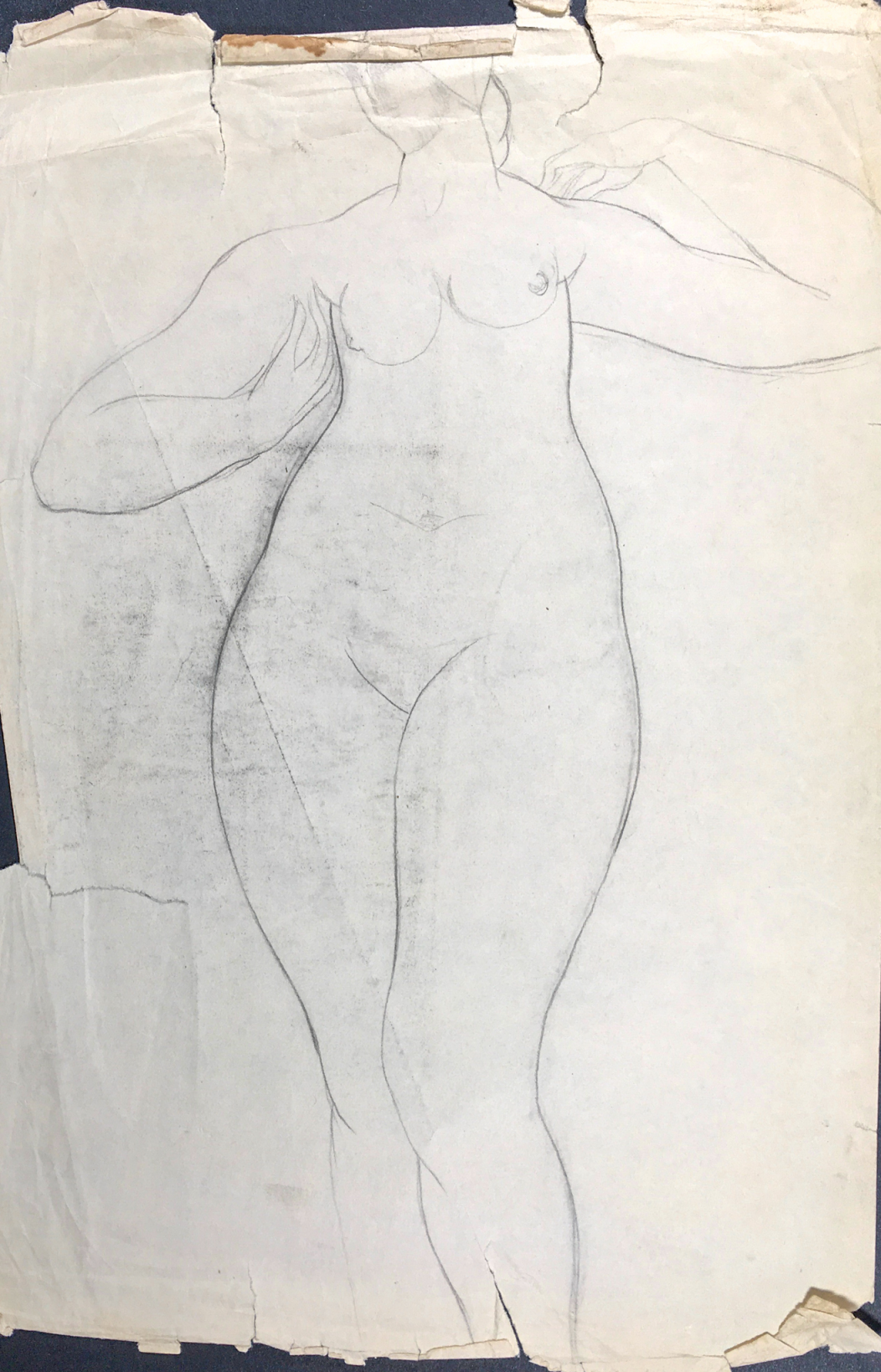
1941
1945

ARTICLES OF CONFEDERATION · 200TH ANNIVERSARY · ADOPTION OF THE AMERICAN FLAG
The United States of America
Congress
YORK COURT-HOUSE
1777
1778

TRIUMPH OF THE SOUL







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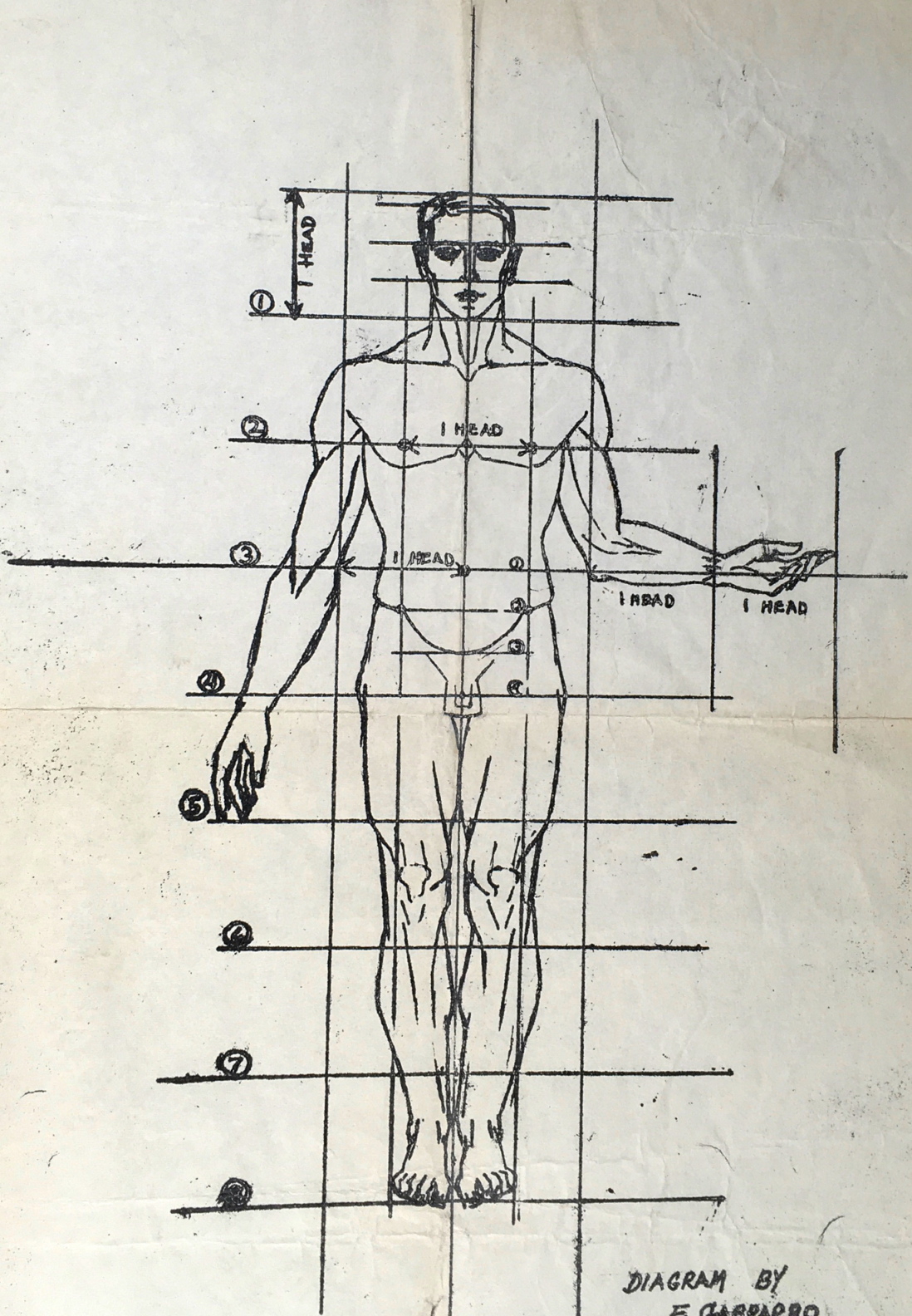


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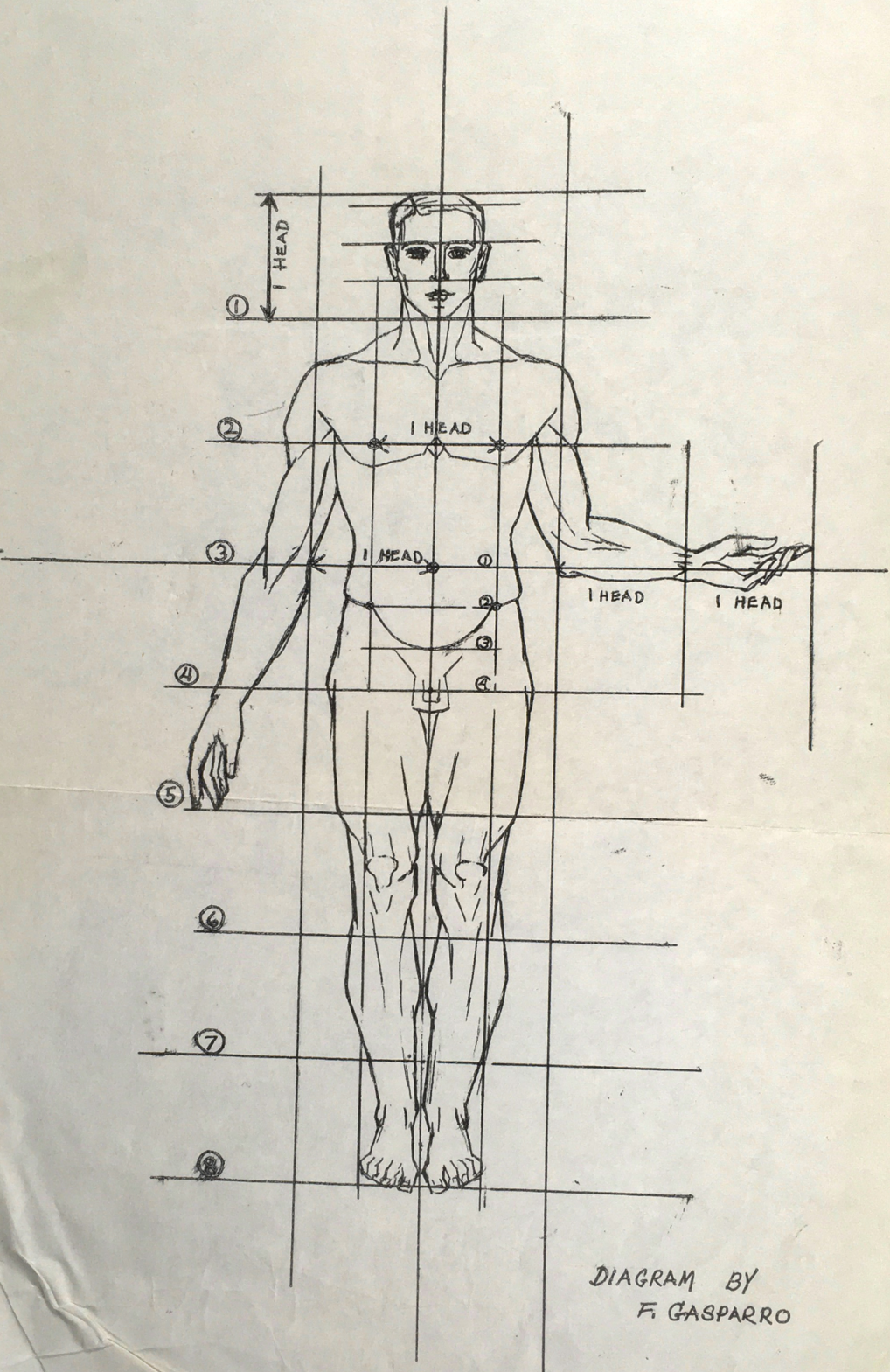


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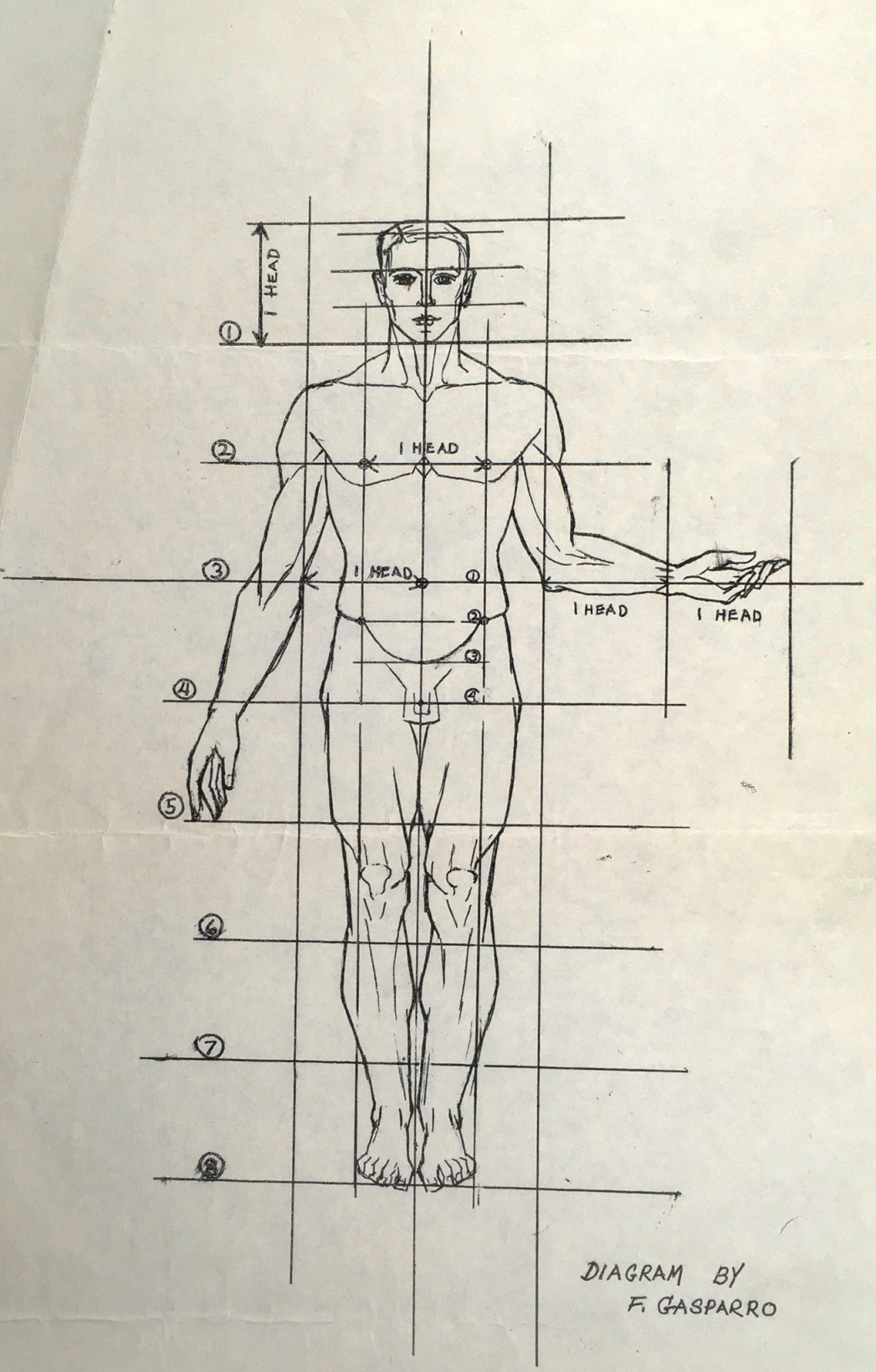



DIAGRAM BY
F. GASPARRO

LIBERTY
IN GOD
WE TRUST
1979

1. Bronze liquid
2. burnt umber
3 and turpentine
with brush
1. all over
Thendrife

"Thence to Hyde Park, where much good company, and many fine Ladies."
One of the new posters for London's Underground, designed by Jean Dupas.
Reproduced for *The Studio*, by the Art Photogravure Co., Ltd.

# Ramsey Backs Note Bill

(Continued from Page 12)

per cent complete. Projected production should complete the replacement program by June 30, 1968. But this is not the whole picture. The Treasury estimates that on this date 17 billion coins will be required to provide an adequate supply of circulating coins to meet the needs of commerce.

Thus, about five billion silver coins will have to circulate in addition to the new coins to meet coinage demand. However, if the market price goes above $1.38 per ounce, the metal content of these coins is worth more than the purchasing value of the coin. There is, therefore, no guarantee that any silver coins will circulate if the market price is permitted to rise to this point where it becomes profitable to melt them down. It would appear that there should be at least 17 billion new clad coins available for circulation. At planned rates of production, there will not be sufficient new clad coins before 1970.

Twenty-six million ounces went into the minting of the 40 per cent silver-clad half dollars in 1966. In March, more than six million ounces were used in this coin—an amount far in excess of U. S. domestic production. The continued minting of this coin with silver is a completely unjustifiable waste.

It has been stated by the producing interests that without question, an increase in the price of silver will stimulate increased worldwide production of this vital metal. This argument was answered by the President in his letter to Congress dated June 3, 1965, in which he stated:

"There is no dependable or likely prospect that new, economically workable sources of silver may be found that could appreciably narrow the gap between silver supply and demand. The optimistic outlook is for an increase in production of about 20 per cent over the next four years. This would be of little help. Further, because silver is produced chiefly as a by-product of the mining of copper, lead and zinc, even a very large increase in the price of silver would not stimulate silver production sufficiently to change the outlook."

The mining industry has admitted that almost all projects which would result in an increase in silver would involve an expansion in the production of copper, lead and zinc. A leading mining official with reference to such mine production has stated that:

"An increase in silver from this source can only occur where demand for the base metals justifies an increase in over-all production."

In testimony before the House Banking and Currency Committee on May 1, 1967, Simon Strauss, speaking on behalf of the American Mining Congress, discussed the price - production relationship. He said that because world new production of silver is approximately 150 million ounces a year below industrial demand, no matter how much they wished to do so, production could not be increased rapidly. He said that the delay could vary between three and eight years. He stated further that the silver coins in circulation would have to fill the gap for awhile.

It has been confirmed by other experts and it is now a generally accepted fact that it is the production of the base metals and not the price of silver which determines the production of silver. Annual U. S. refinery production of silver from 1950 to 1966, shows the production in 1950 to be 42.3 million ounces, and that thereafter production dropped and did not reach that figure again until 1966. During this period, the world market price increased 84 per cent, yet the mine production has not increased accordingly.

The Silver Users Association is also concerned with national defense, but opposes actions under the guise of national defense which are primarily designed to tie up silver, thus making it unavailable for productive use in industry.

The Treasury Department since 1965 has had an agreement with the Office of Emergency Planning to reserve 165 million fine troy ounces to meet the silver stockpile objective which has been established by that office. The Treasury Department would hold this amount of silver aside for that purpose unless its use were to become necessary for critical national needs during the transition to new coinage materials. This would include the exchange for silver certificates or outright sale of the silver where necessary to maintain the price of silver at $1.29 - plus per ounce. Such use during that period would be made only after consultation with the Office of Emergency Planning. This arrangement is considered adequate.

In connection with national defense requirements it should be noted that in 1966, Mexico, the United States, and Canada produced 117 million ounces; Peru produced 37 million ounces; and other South and Central American countries produced 15 million ounces. Furthermore, the silver content of outstanding coins is estimated at 1.9 billion ounces — a very substantial amount of which should be available if needed.

The Treasury should continue to supply silver to the market as long as possible and at the lowest authorized price. Without Treasury silver the United States is a net importer of silver. In 1966, imports amounting to 110 million ounces for industrial uses would have been required. At $1.29, this would have increased the deficit in our balance of payments by $142 million, and even more if the price of silver were higher.

The U. S. Government through the years accumulated billions of ounces of silver in order to support the market price for silver. The market does not need support and the residual of these stocks should be returned to the market.

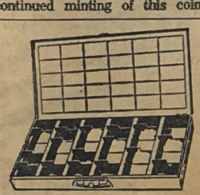
Silver released by this legislation becomes a windfall profit to the Treasury, and it should be sold at its monetary value of $1.29 per ounce for the benefit of the consuming public and not at a higher price for the benefit of a special interest group.

### *Meadville Show Set*

June 11 is the date of the fourth annual Coin Show of the Meadville, Pa., Coin Club, to be held in Holiday Inn, 240 Conneaut Lake road, Meadville. G. A. Young, Route 4, Meadville, Pa. 16335, is general chairman.

### *Silver Threepence*

The silver threepence was first struck in the third coinage of Edward VI in 1551.

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| ALGERIA 1, 2, 5, 10, 20, 50c, 1 Dinar 1964 | 1.50 | MALDIVE ISLANDS 1, 2, 5, 10, 25, 50L 1960 | 2.00 |
| AUSTRALIA 1963 set 1/2d, 1, 3, 6d, 1, 2 Sh. | 2.50 | Same, proof set in case of issue | 35.00 |
| 1966 decimal set 1, 2, 5, 10, 20, 50c | 2.25 | NEPAL Coronation Set 1956, 1, 2, 5, 10, 25, 50p, 1 rupee | 8.50 |
| BAHRAIN 1, 5, 10, 20, 50, 100f 1964 | 1.75 | NETH. Antilles 1, 2½, 5c, 1/10, 1/4g, 1g | 1.90 |
| BOLIVIA 5, 10, 20, 50c 1965 | .65 | NEW ZEALAND 1/2, 1, 3, 6d, 1, 2, 2½ Sh. 1962 | 5.00 |
| CEYLON 1, 2, 5, 10, 25, 50c, 1R 1963 | 1.75 | Same 1963, similar values | 4.00 |
| CHILE Recent 1/2, 1, 2, 5, 10c | 1.25 | 1964, 1/2, 1, 3, 6d, 1, 2 Sh. | 3.00 |
| COMORO ISL. 1, 2, 5, 10, 20 Fr. 1964 | 1.50 | PERU 1965 commem set 5, 10, 25c, 1/2, 1 Sol., 20 Soles, full set | 2.85 |
| FIJI 1/2, 1, 3, 6d, 1, 2 Sh. mixed dates | 2.50 | Same, short set without 20 Soles | 1.10 |
| FINLAND 1, 5, 10, 20, 50P, 1 Markka | 1.75 | SIERRA LEONE 1/2, 1, 5, 10, 20c | 1.75 |
| FR. OCEANIA 50c, 1, 2, 5 Fr. Y1-4 | 1.75 | Same Brill. Proof in case | 20.00 |
| FR. POLYNESIA 50c, 1, 2, 5 Fr. | 1.00 | TANZANIA 5, 20, 50c, 1 Sh. Unc. | 1.00 |
| GR. BRITAIN 1/2, 1, 3, 6d, 1, 1, 2, 2½ Sh. 1965 | 3.00 | Same, Proof set in case | 10.90 |
| Same, 1966 date | 2.50 | SOUTH ARABIA 1, 5, 25, 50 Fils 1964 | 1.25 |
| GREECE 5, 10, 20, 50L, 1, 2, 5 Dr. Y38-44 | 1.75 | Same, Proof set in case | 8.50 |
| GUERNSEY 1966 Proof Set in case, 4, 8 doubles, 3d, 10 Sh. | 9.50 | TRINIDAD & TOBAGO 1966 1, 5, 10, 25c, 50c | 1.50 |
| ICELAND 1, 5, 10, 25a, 1, 2 Kr. mixed dates | 1.00 | Same, Proof set in case | 13.50 |
| ISRAEL 1967 set, custom holder | 3.85 | UGANDA 5, 10, 20, 50c, 1, 2 Sh. 1966, proof set in case of is. | 9.00 |
| Same, my own packaging, pliofilm | 2.75 | URUGUAY 20, 50c, 1, 5, 10p 1966 | 1.75 |
| ITALY 1, 2, 5, 10L 1949-1950 mixed dates | 1.00 | VATICAN 1, 2, 5, 10, 50, 100, 500L 1962, Ecumenical Council, in card | 16.00 |
| KUWAIT 1, 5, 10, 20, 50, 100f 1961 | 2.50 | YUGOSLAVIA 1, 2, 5, 10, 20, 50d 1963 card | 1.35 |
| Same 1962 date, diff. type | 2.50 | Books: Whitman "Catalog of Modern World Coins" 7th edition. (Yeoman) | 5.00 |
| LEBANON 5, 10, 25, 50p 1952 Y14-17 | 2.25 | Whitman "Current Coins of World" catalog 1937 to date | 2.00 |
| LIBYA 1, 2, 5M, 1, 2p 1952 Y1-5 | 2.00 | | |
| LIBYA 1, 5, 10, 20, 100M 1965 | 2.00 | | |

Please write for large list of modern foreign coins, proof sets, singles, new and recent issues (my specialty). You may have been missing something. No charge of course. Dealers, write on letterhead for large wholesale list.

**LAUREN BENSON**

512-J Putnam Building Davenport, Iowa 52801



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We are one of the largest dealers in the country . . . the only dealer that delivers over 95% of all orders!

### EVERY COIN LISTED HAS MANY EXTRAS AND ALL EXCHANGE PRIVILEGES

| | Fr. | AG | G | VG | F | VF | XF | Choice AU |
|---|---|---|---|---|---|---|---|---|
| 1913 | 1 | .35 | .55 | .90 | 1.25 | 1.75 | 2.75 | 7.00 |
| 13-D | 1 | 1.75 | 3.85 | 4.20 | 4.40 | 5.65 | 7.75 | 15.00 |
| 13-S | 1 | 1.95 | 3.95 | 5.75 | 6.95 | 7.75 | 9.95 | 20.00 |
| 1913 | 2 | 1.75 | 1.95 | 2.90 | 3.50 | 4.60 | 6.50 | 10.00 |
| 13D | 2 | 14.50 | 17.95 | 20.95 | 24.95 | 27.50 | 33.50 | 59.00 |
| 13-S | 2 | 14.95 | 27.90 | 33.90 | 39.90 | 47.90 | 52.90 | 79.00 |
| 1914 | | .50 | 1.50 | 1.75 | 2.50 | 3.75 | 5.65 | 15.00 |
| 14-D | | 5.95 | 15.50 | 19.95 | 25.95 | 30.95 | 38.90 | 65.00 |
| 14-S | | .95 | 2.50 | 3.95 | 4.95 | 8.95 | 13.75 | 36.00 |
| 1915 | | .45 | .65 | 1.15 | 1.85 | 3.00 | 4.95 | 10.00 |
| 15-D | | 1.50 | 3.25 | 5.50 | 8.50 | 13.95 | 19.95 | 45.00 |
| 15-S | | 2.75 | 4.95 | 7.50 | 12.95 | 23.00 | 35.00 | 85.00 |
| 1916 | | .15 | .40 | .50 | .70 | 1.50 | 2.90 | 7.00 |
| 16-D | | .75 | 2.95 | 3.95 | 4.95 | 8.00 | 15.00 | 30.00 |
| 16-S | | .55 | 1.35 | 2.35 | 4.35 | 7.70 | 12.95 | 30.00 |
| 1917 | | .15 | .40 | .55 | .80 | 1.70 | 3.30 | 7.80 |
| 17-D | | .85 | 1.65 | 4.75 | 6.95 | 20.00 | 34.95 | 60.00 |
| 17-S | | .85 | 1.65 | 4.95 | 8.95 | 16.95 | 32.95 | 60.00 |
| 18/7D | | 70.00 | 125. | 185. | 375. | 695. | 1200. | 3500. |
| 1918 | | .15 | .40 | .60 | 1.25 | 3.00 | 8.50 | 30.00 |
| 18-D | | .90 | 2.75 | 4.50 | 6.95 | 20.00 | 40.00 | 90.00 |
| 18-S | | .65 | 1.75 | 3.35 | 6.40 | 26.00 | 50.00 | 85.00 |
| 1919 | | .10 | .25 | .35 | .60 | 1.70 | 4.50 | 13.00 |
| 19-D | | .75 | 1.95 | 3.00 | 9.95 | 32.50 | 100. | 175. |
| 19-S | | .55 | 1.40 | 2.65 | 6.50 | 27.00 | 50.00 | 90.00 |
| 1920 | | .10 | .15 | .25 | .65 | 1.85 | 5.90 | 13.90 |
| 20-D | | .50 | 1.95 | 3.00 | 8.95 | 29.50 | 50.00 | 90.00 |
| 20-S | | .35 | 1.00 | 1.95 | 4.25 | 10.00 | 50.00 | 90.00 |
| 1921 | | .20 | .35 | .50 | 1.65 | 5.95 | 9.95 | 35.00 |
| 1921-S | | 3.50 | 6.95 | 12.00 | 22.50 | 65.00 | 110. | 300. |
| 1923-25 | | .10 | .15 | .25 | .50 | 1.45 | 3.50 | 9.00 |

| | Fr. | AG | G | VG | F | VF | XF | Choice AU |
|---|---|---|---|---|---|---|---|---|
| 1923-S | | .20 | .65 | 1.30 | 3.00 | 11.95 | 49.00 | 160. |
| 1924-D | | .50 | 1.00 | 1.70 | 3.00 | 20.95 | 45.00 | 90.00 |
| 1924-S | | 1.90 | 2.95 | 4.95 | 12.95 | 65.00 | 120. | 350. |
| 1925-D | | .50 | 1.95 | 3.75 | 7.25 | 29.95 | 49.00 | 90.00 |
| 1925-S | | .30 | 1.25 | 2.95 | 5.25 | 14.00 | 49.00 | 150. |
| 1926-29 | | .10 | .15 | .20 | .35 | 1.00 | 3.00 | 7.00 |
| 1926-D | | .50 | 1.40 | 2.95 | 6.70 | 36.00 | 60.00 | 100. |
| 1926-S | | 1.90 | 3.50 | 6.25 | 9.00 | 40.00 | 130. | 300. |
| 1927-D | | .25 | .60 | 1.75 | 2.40 | 9.95 | 19.00 | 30.00 |
| 1927-S | | .25 | .60 | .95 | 1.95 | 8.75 | 45.00 | 175. |
| 1928-D | | .15 | .35 | .50 | .75 | 3.95 | 6.95 | 9.95 |
| 1928-S | | .15 | .25 | .35 | .50 | 1.95 | 6.95 | 35.00 |
| 1929-D | | .10 | .20 | .45 | .65 | 1.75 | 3.50 | 9.00 |
| 1929-S | | .10 | .20 | .30 | .40 | .75 | 1.95 | 8.00 |

| | Fine | Choice |
|---|---|---|
| | Rolls | Rolls |
| 1930-34 | 9.00 | .15 .20 .30 .50 1.75 8.00 |
| 1930-S | 15.00 | .30 .35 .40 .95 2.75 15.00 |
| 1931-S | 125. | 3.25 3.50 4.00 4.75 9.00 45.00 |
| 34-D | 17.50 | .25 .30 .50 1.65 3.50 9.00 |
| 1935 | 5.00 | .10 .15 .20 .50 1.00 4.00 |
| 35-D | 11.00 | .20 .25 .30 1.25 2.50 6.00 |
| 1935-S | 8.00 | .15 .20 .25 .75 1.60 5.00 |
| 1936-37 | 4.50 | .10 .10 .15 .35 .50 3.00 |
| 1936-D | 6.50 | .10 .15 .25 .60 1.95 3.00 |
| 1936-S | 5.50 | .10 .15 .20 .40 .75 2.50 |
| 1937-D | 6.00 | .10 .15 .20 .50 .80 2.50 |
| 1937-D (3 Leg.) | — | — 37.50 44.50 75.00 110. |
| 1937-S | 9.00 | .25 .30 .35 .50 1.05 3.50 |
| 1938-D | — | .20 .30 .35 .50 .95 2.75 |
| 38-D/D | — | 1.50 1.75 2.00 2.25 2.85 3.50 |
| 38-D/S | — | 5.00 5.50 6.50 7.50 9.50 22.00 |

### COMPLETE SETS OF BUFFALO NICKELS

| | Sets | With Die Varieties* |
|---|---|---|
| Fair & Better | 39.00 | — |
| AG & Better | 89.00 | — |
| G & Better | 129.00 | 295.00 |
| VG & Better | 189.00 | 399.00 |
| * with 1918/7-D, 3 leg 1937-D, (all Fine or better), 1938-D/S & 1938-D/D | | |

| | Sets | With Die Varieties* |
|---|---|---|
| F & Better | 289.00 | 689.00 |
| VF & Better | 699.00 | 1380.00 |
| XF & Better | 1395.00 | 2690.00 |
| AU-Unc. | 2500.00 | 5000.00 |

### Special Rolls Fair to Good

| | | | |
|---|---|---|---|
| 1920-S | 11.95 | 1923-S | 9.95 |
| 1920-D | 25.00 | 1925-S | 9.95 |
| | | 1925-D | 25.00 |
| | | 1927-D&S | 7.95 |

### INDIAN CENTS

| | G | VG | F | VF | EF |
|---|---|---|---|---|---|
| 10 Different | 2.00 | 3.95 | 5.95 | 9.95 | 21.95 |
| 15 Different | 3.95 | 6.45 | 10.95 | 17.95 | 39.45 |
| 20 Different | 5.45 | 8.95 | 19.45 | 27.95 | — |
| 25 Different | 7.95 | 13.95 | 29.95 | — | — |

| | G | VG | F | VF | EF |
|---|---|---|---|---|---|
| 30 Different | 14.95 | 21.95 | — | — | — |
| 35 Different | 23.95 | — | — | — | — |
| Complete Set (Minus over-date) | 295. | 425. | 695. | 995. | 1595. |

### BETTER GRADE JEFFERSONS

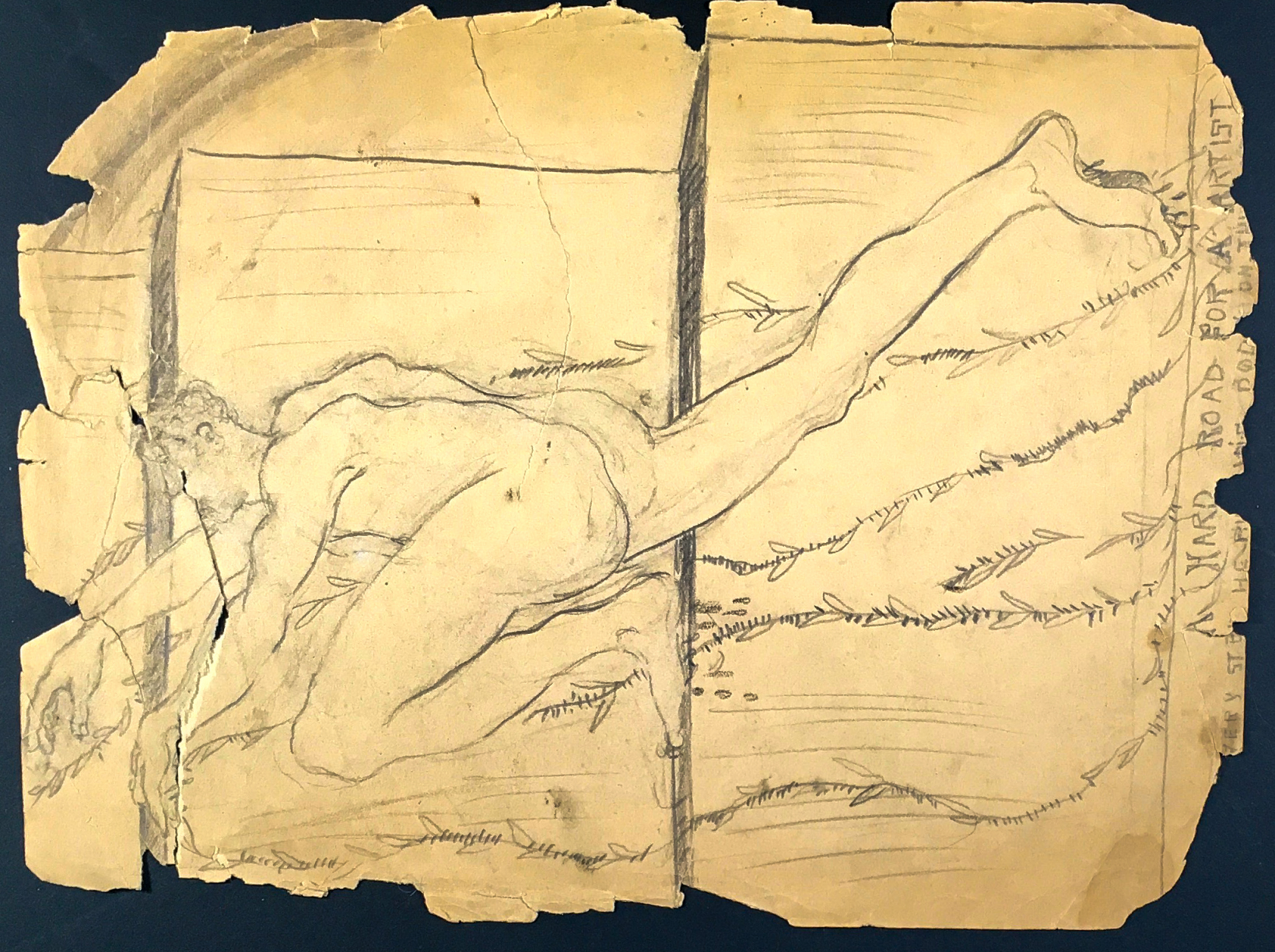
All Nickels F-VF With Full Collars

| Rolls Singles F-VF | VF-XF |
|---|---|
| Rolls Singles F-VF | VF-XF |
| Rolls Singles | |

SILVER BARS

3 oz., 4 oz., 5 oz., 7 oz.,
10 oz., 14 oz., - 1,000 oz.

SILVER COINS -


A HARD ROAD FOR A ARTIST

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1922

# Testimonial Honors Frank Gasparro, United States Mint's Chief Engraver

## Philadelphia Event Given By Da Vinci Art Alliance

A testimonial dinner honoring Frank Gasparro, chief engraver for the U. S. Mint, was held May 7 at the Pennsylvania Academy of Fine Arts, Philadelphia, tendered by the Da Vinci Art Alliance of Philadelphia.

Joseph M. Zinni, president of the Da Vinci group, served as master of ceremonies and presented Gasparro with a testimonial manuscript which read:

"Testimonial to Frank Gasparro for his constant dedication to the muse of art . . . For his insight and understanding of students, young and not so young . . .

"For his perserverance in upholding the highest level of teaching . . .

"For his important contribution as the chief engraver and designer of medallions and numismatics for the U. S. Mint . . .

"Last but not least, for his simplicity and modesty."

More than 100 persons, including officials and employes of the U. S. Mint attended the event.

Guests of honor included Mrs. Frank Gasparro, Miss Eva Adams, director of the Mint; Joseph T. Fraser Jr., director of the Pennsylvania Academy of Fine Arts; Mrs. Fraser, Miss Helen Southworth, Mr. and Mrs. Morris Blackburn, and representatives of the press.

Following the manuscript presentation, remarks were delivered by Miss Adams, Blackburn and Raphael Sabatini.

Officers of the Da Vinci Art Alliance include Zinni, president; Henry Coscia, executive vice president; Frank Licini, vice president; Anne C. Zinni, secretary; Edith Coleman, assistant secretary, and Maria Cioffi, treasurer.

The board of directors consists of Ciocomo Colombo, Coscia, Charles Dirienzi, Alexander Papale, Helen Southworth, and Frank Carano.

Zinni headed the banquet committee, assisted by Frank Chinnici, Anne C. Zinni, James Bonelli, Coscia, Dirienzi, Maria Cioffi, Edith Coleman and Gerardo Belfiore.

The following information concerning the life and career of Gasparro was brought out at the testimonial dinner.

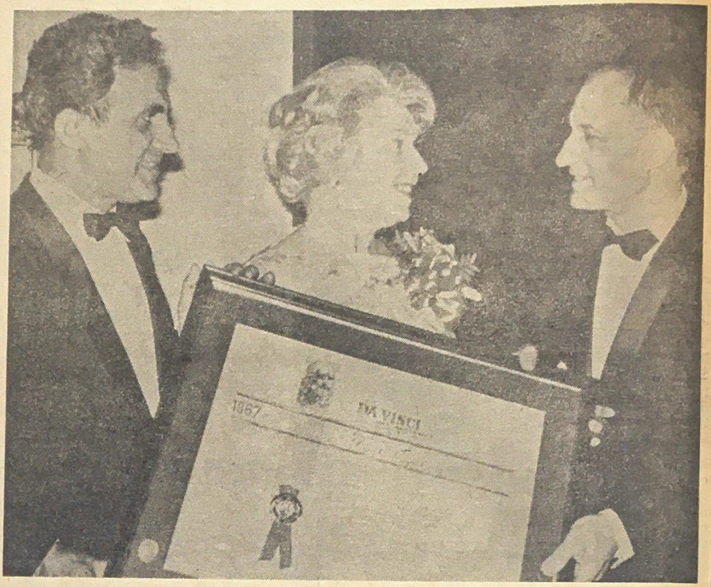
Frank Gasparro is the 10th engraver of the Mint since 1791. He has been in Mint service since 1942.

He was born in Philadelphia in 1909 and received his art education in this city and abroad. He was a student at the Fleisher Art Memorial and received the personal assistance of its founder, Samuel S. Fleisher, who took a great interest in his work and encouraged him in every way. He also worked under Guiseppe Donato who was at one time assistant foreman to Rodin. Later on he attended the Pennsylvania Academy of the Fine Arts and studied under Charles Grafly, Walker Hancock and Albert Laessle.

Two Cresson scholarships granted him by the Academy during 1930-31 made possible valuable months of art research in Italy, England, France, Germany and Sweden.

He launched his career as a freelance sculptor in 1932 working primarily in statuary art and commerical plaster models. He continued in this line of work with the Federal Art Administration whose staff he joined in 1937. He returned to the ranks of the freelancer once again in

(Continued on Page 51)

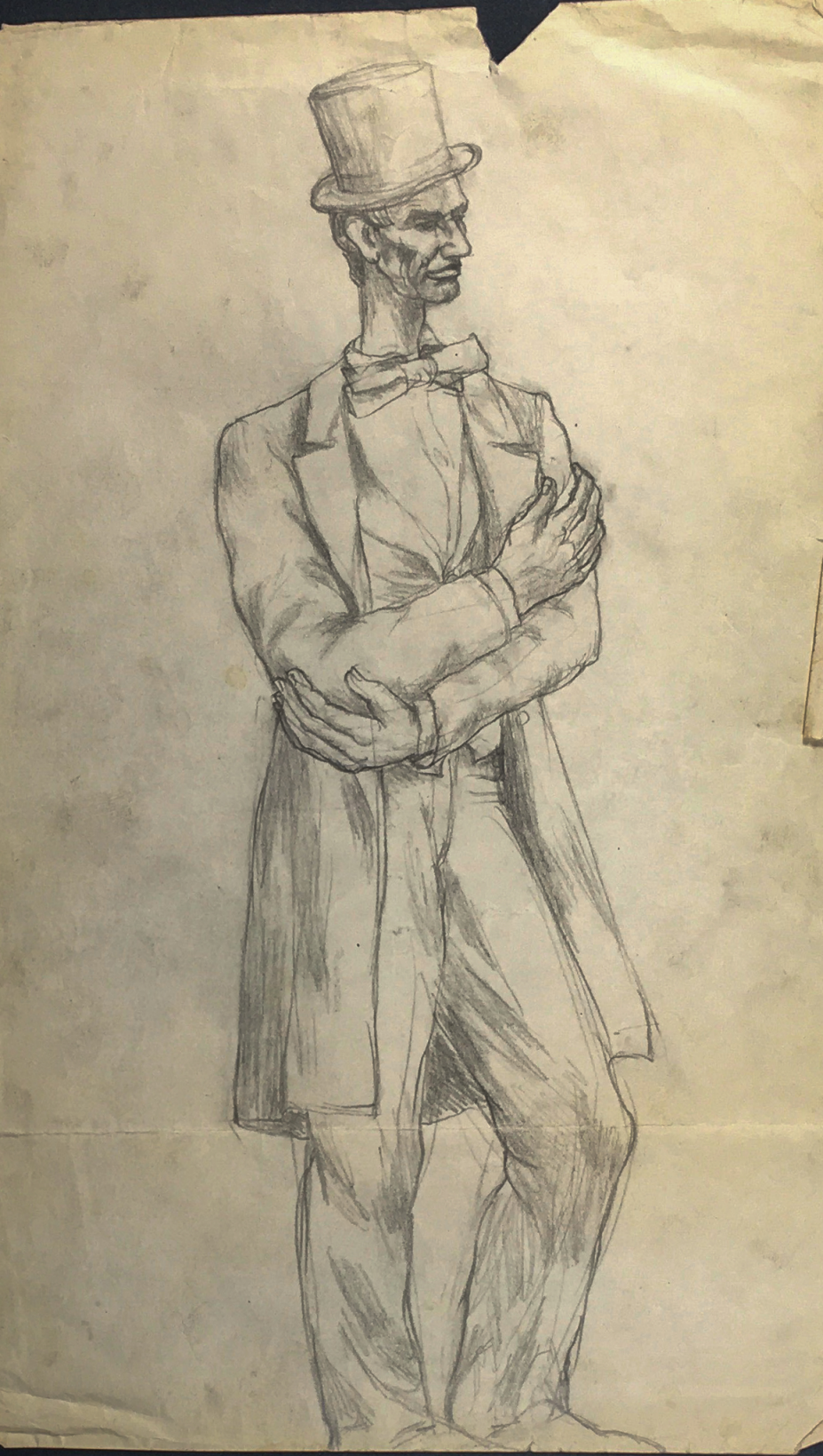



Frank Zinni, Da Vinci Art Alliance president, left, examines the testimonial manuscript with Mr. and Mrs. Gasparro. Zinni served as master of ceremonies for the Philadelphia event.

Mr. and Mrs. Max Lieberman, Christini Gasparro, daughter of Mr. and Mrs. Frank Gasparro, take time out for a chat following the testimonial held in Gasparro's honor.

Dorothy Gershenson, prominent Philadelphia numismatist, congratulates Frank Gasparro and thanks him for his great contributions to the numismatic world.

Frank Gasparro, chief engraver of the U. S. Mint, talks with wives of Mint employees during the Da Vinci Art Alliance testimonial held in Gasparro's honor.



ROBERT A PRETTY WILLIAM R PRUITT JR DANIEL K PUHL ROBERT L PULTZ
JOSEPH L REYNOLD JOHN H ROMANCHEK FREDERICK W SANDERS
JOHN W SOGNIER CLAYTON M SPAIN HOWARD TERRENCE L SUND I TAYLOR
BERT VELEZ JAMES L WADE JR NAL TEDDY D NEWHITTON
JACK M YOUNGS EL RONALD F ANDRUSKI
DONALD L CURTIS ZEIGLER
WILLIAM H GOOD TIMMY C
LARRY B METCALF
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ROBERT W TEWKSBURY
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LARRY H BOWERS RICH
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U.S. NATIONAL MEMORIAL
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# Mint Engraver: His Work Will Stand Test of Ages

By LINDA BERNIER
Herald-Examiner Staff Writer

Back in the late 1920s, when Frank Gasparro was a message boy for Western Union in New York City, he often passed the Statue of Liberty, which fascinated him.

"I never thought then that one day I'd make it into a medal," said Gasparro, now chief engraver for the U.S. Mint. He was in Los Angeles last week for the first public display of the official Bicentennial Medal, ordered by Congress.

The medal, which he designed, on one side shows the Statue of Liberty, symbolizing freedom and liberty, and on the other side, the Great Seal of the U.S., ordered by the Continental Congress soon after the signing of the Declaration of Independence.

"This is no ordinary coin," said Gasparro, explaining that not only are they collected by numismatists for their beauty and investment value, but by those interested in a historic memento of the Bicentennial.

Since 1870 there have been some 30 national medals ordered by acts of Congress. Among these medals are the Sam Rayburn medal, the San Francisco cable car medal, and the General MacArthur medal.

Medals, which differ from coins in that they are not legal tender, date back to the Greeks, who used them to commemorate such events as marathons and war victories, Gasparro added.

One numismatic expert attending the National Numismatic Convention, where the Bicentennial Medal was displayed, estimated that if only 500 of the gold Bicentennial medals are minted, within 10 years their value could increase by 50 per cent a year.

The lower the mintage and the higher the demand for a coin or medal as well as the condition of preservation increase its value, he explained.

According to Gasparro, about 500 gold Bicentennial medals have been set for mintage by the U.S. Mint by July 31, 1976, the deadline for orders. But more will be minted to supply demand, he added.

The three-inch gold medal, encased in plastic, costs $4,000. It contains $2,000 worth of gold at its present value. So far 125 orders have been placed.

The same design is available in a silver medal for $150, a smaller silver medal for $25, a gold-plated bronze medal for $15, and a bronze medal for $5. They can be ordered through the American Revolution Bicentennial Administration (ARBA), P.O. Box 1976, San Francisco, Calif., 94101.

Henry Hyde, ARBA's director of sales, said the purpose of the medal is to commemorate something of historical significance and to raise money for national Bicentennial activities. The proceeds from the medal sales will be equally distributed among the states, he said.

From drawing board to finished die, the device that imprints the medal, it took Gasparro and six assistant engravers six weeks to make the Bicentennial medal. Making each medal by using a machine which traces the pattern in reduced form takes 36 hours.

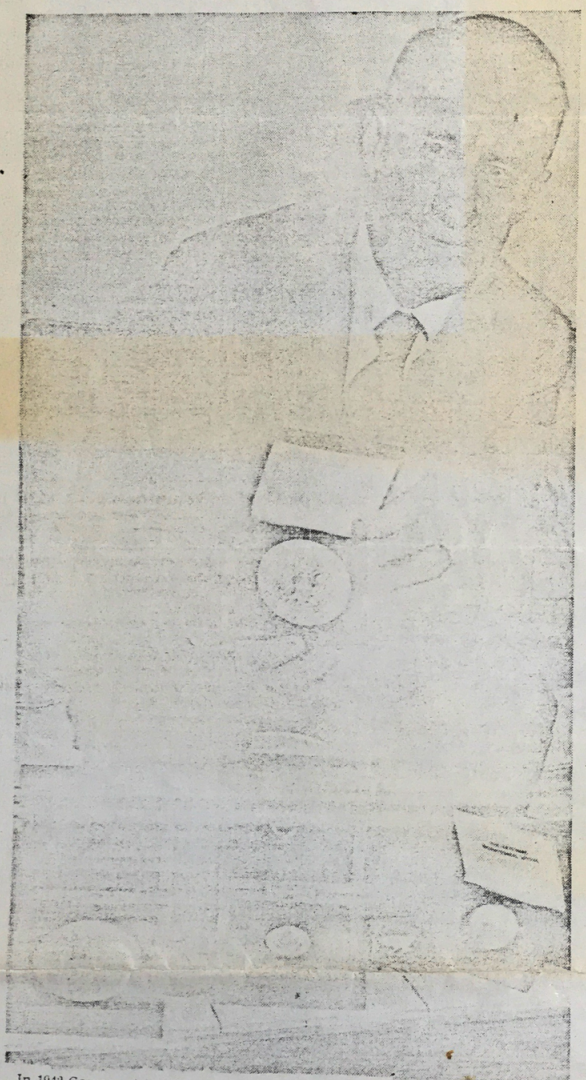
"This is the most important medal I ever made," said Gasparro, who also designed the Pony Express medal, the San Diego Tricentennial medal, the Eisenhower dollar, the "tail" of the Kennedy half dollar, and the Lincoln Memorial penny. He is now working on the J. Edgar Hoover medal.

"I was always crazy about medals," said the Mint's tenth chief engraver since 1792.

When he finished his studies at the Pennsylvania Academy of Fine Arts and a year's study in Europe, 1930-1931, Gasparro made medals as a free-lance artist. He also carved bronze reliefs and tombstones for cemetaries.

During the Depression Gasparro took a job as a WPA artist for $26.50 a week. He carved such masterpieces as 10 little hippos for a Philadelphia park and a statue of Benjamin Franklin.

The Franklin statue, which was lost for 25 years, recently turned up in a building wrecker's junk yard. When the building where the statue was located was demolished the wrecker took and hid the statue and today is still fighting to keep it. "He thinks it's very valuable," said Gasparro with a twinkle in his eye.



Chief engraver of U.S. Mint, Frank Gasparro, holds a three-inch gold medal for Bicentennial. It costs $4,000 and contains $2,000 worth of gold at its present value. Only 125 orders have been placed.

In 1942 Gasparro joined the Mint as a junior engraver, working his way up to his present $35,000-a-year post. As chief engraver, he not only designs coins and medals — his favorite job, but supervises the construction of minting machinery and makes sure the mint mark is in the right place.

"If that is struck in the wrong place, those coins are worth a fortune and I'm in trouble," he said.

Every year 13½ billion coins are minted from the 80,000 dies struck — the machine that makes the impression on the coin.

"Just think, my coins will be around for ages," said Gasparro proudly. And if you look very carefully at the Lincoln Memorial penny or the Eisenhower dollar, you'll see Gasparro's initials engraved for posterity.

SERVICEMAN'S VICTORY MEDAL
PACIFIC
WORLD WAR II
50TH ANNIVERSARY

REAR·ADMIRAL·HYMAN·G·RICKOVER·

FATHER OF OUR COUNTRY
E PLURIBUS
1776
FOR FREEDOM AND PEACE

HER MAJESTY QUEEN ELIZABETH II

IN COMMEMORATION OF THE VISIT OF QUEEN ELIZABETH TO AMERICA
BOSTON
WASHINGTON
PHILADELPHIA
ALBEMARLE-CHARLOTTESVILLE
1776
1976